العراق

الأرض والناس

LAND AND THE PEOPLE | LA TERRE ET LES HOMMES

IRAK



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THE LAND AND THE PEOPLE

LA TERRE ET LES HOMMES

WHAT MOVES AN ARTIST?

A photographic subject, no matter what one does with it, cannot become an entirely 'pure' subject. Even a photographer with a painter's eye for composition and texture cannot exclude the innumerable extraneous meanings that attach themselves obstinately to his subject, nor should he if he truly loves his subject.

When after several years of work I had accumulated a few hundred photographs as a record of my obsession with light and shade — and the Iraqi landscape is a god-send to those who seek an intensity of vision through the extremes of light and shade — I was struck by the extraneous quality that emerged. There was here a search among first principles, a descent to a basic understructure. To me, what was moving most in a people was evidently this raw stuff at the foundation of a society. In a country so vast and varied and rapidly changing, it was the lowest common denominator that moved me, perhaps like a sad poet, but certainly like a painter in search of a native style. My style had found its own crystallization in the ultimately basic fact in this country: the derelict earth in what was once called Eden, the faces of a people left, by long historical oversight, in a state of innocence — or poverty.

Love, of course, is a difficult thing to explain, this sort of love that sends you up and down your country, carrying your cameras like a lamp of Diogenes. But the implicit protest is easier to justify. It is an inherent part of the love which makes such images possible. I am interested in the Iraqi image, in its spontaneous movement, in everything that is peculiar to this country. Between the mountains of the North and the plains and marshlands of the South, faces and hands and costumes are never the same, just as lights and shadows are never the same: the people and the landscape reflect one another. In the fascinating alleyways of Baghdad or Mosul or any other smaller town one is brought into violent contact with all that is genuine and profound (though not always noticeable) in the make-up of a people. From this point will things begin: progress, revolution, ambition, tragedy, anything. This is the raw material any lover of this country will have to work with, if he is to work at all. This is the land and these are the people he will want to contemplate.

ما الذي يحفز الفنان الى العمل ...

مهما حاول المصور ، فان الموضوع الفوتوغرافي لا يمكن جعله موضوعاً « مجرداً » كل التجريد . وحتى المصور الذي له عين كعين الرسام ، تبحث عن التشكيل والنسج ، لا يستطيع أن يستثني المعاني الخارجية العديدة التي تتعلق تعلقاً عنيداً بموضوعه ، كما أنه لن يستثنيها ان كان حقاً يحب موضوعه .

بعد عدة سنوات من العمل تراكمت لدي بضع مئات من الصور الفوتوغرافية كسجل لاهتمامي الشديد بالأضواء والظلال - والطبيعة في العراق هبة الله للفنان الذي يطلب الرؤية الغنية الكثيفة عن طريق أقصى الضوء وأقصى الظل - ولشد ما دهشت عندها للصفة «الخارجية» التي تجلت في صوري . لقد كان فيها بحث في الأوليات ، ونزول الى البناء السفلي الأساسي من الحياة . لقد بدا لي أن الذي يهزني في الناس هو هذه المادة الخام الكامنة في الأسس من المجتمع . فالذي فعل في نفسي في بلد كالعراق مترامي الأطراف ، شديد التنويع ، سريع التغير ، كان العامل المشترك الأكبر فيه : فهو قد هزني كما قد يهز شاعراً يتغنى بالأسى ، أو كما يهز رساماً يبحث عن أسلوب خاص ببلده . لقد وجد أسلوبي شكله النهائي في الحقيقة الأساسية في هذا القطر : الأرض المهملة في بلد قيل أنه كان يوماً جنة عدن ، ووجوه أناس بقوا بفعل من تغاضي التاريخ الطويل ، في حالة من البراءة - والفقر .

بالطبع ، ليس من اليسير تعليل الحب - هذا الضرب من الحب الذي يدفع بصاحبه الى التجوال طولاً وعرضاً في أرجاء البلد وقد حمل آلات تصويره كمصباح ديوجين . غير أن الاحتجاج الضمني في ذلك ، تبريره أيسر . فهو إنما جزء لا يتجزأ من الحب الذي يجعل صوراً كهذه ممكنة الوجود . فأنا أهتم بالصورة العراقية ، وحركتها التلقائية ، وكل ما يتميز به العراق عن غيره . فبين جبال الشمال وتلاله وسهول الجنوب وأهواره ، ترى الوجوه والأيدي والأزياء في تباين مستمر ، كتباين الأضواء والظلال المستمر : فالناس والطبيعة يعكس كلاهما الآخر . وفي الأزقة الساحرة التي تكثر في بغداد أو الموصل أو أي بلدة أخرى ، يصطدم المرء بكل ما هو أصيل وعميق (وإن نكن لا نلحظه دائماً) في تركيب الناس . من هذه النقطة تنطلق الأمور : التقدم ، الثورة ، الطموح ، المأساة ، او أي شيء آخر . فهذه هي المادة الخام التي يتحتم على كل من يحب هذا البلد أن يعمل بها ، ان كان يريد العمل . هذه هي الأرض التي لابد له أن يطيل النظر اليها وهؤلاء هم الناس الذين يتحتم عليه أن يتأمل فيهم .



ناظـم رمــزي

بدأ التصوير الفوتوغرافي عام ١٩٥٤
اشترك في معرض الرواد ببغداد ١٩٥٦
اشترك في معرض الفن العراقي
المعاصر بيروت ١٩٥٧
أقام معرضاً شخصياً ببغداد ١٩٥٨
يهيء الآن كتاباً مصوراً عن مدينة بغداد

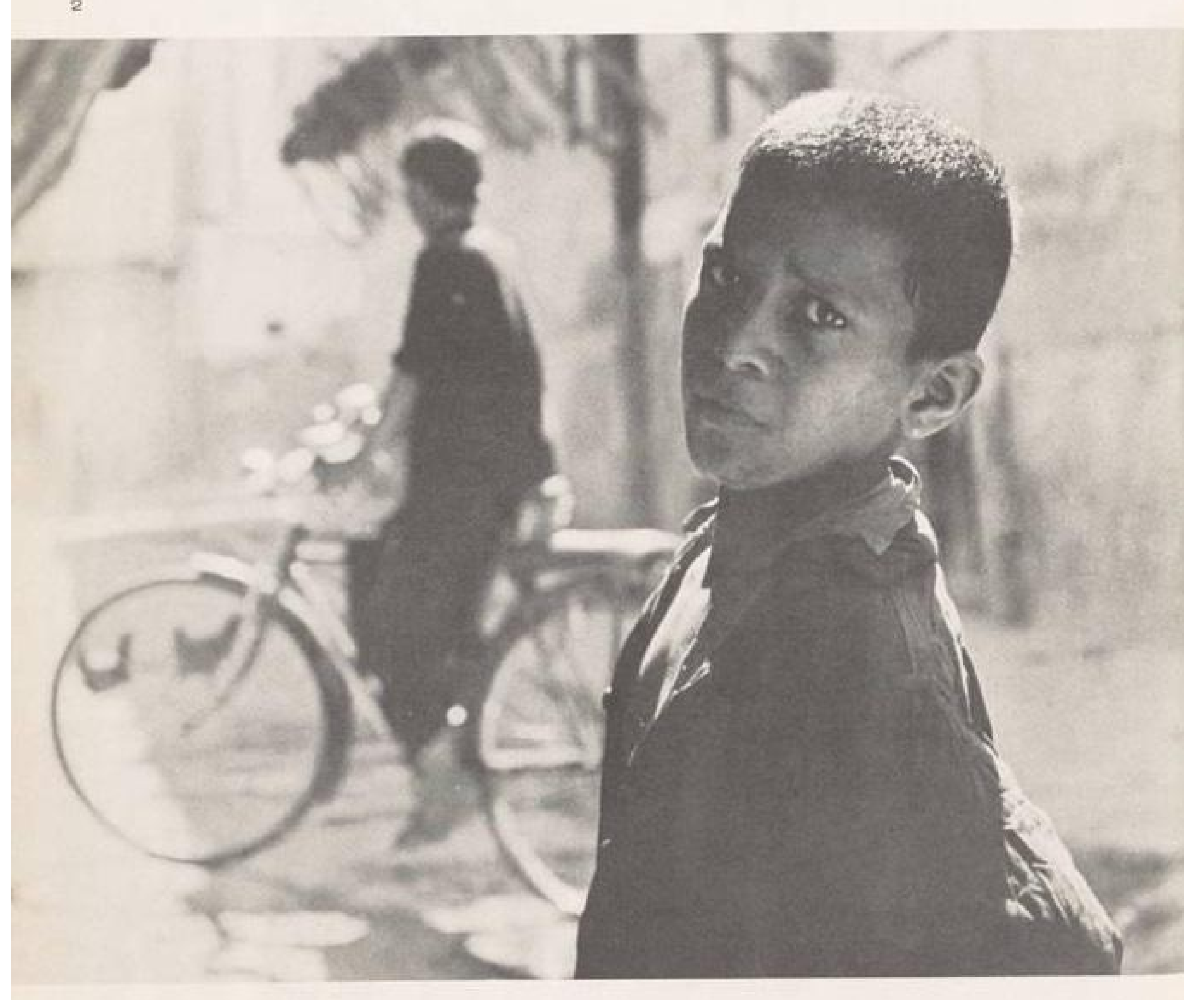
N. RAMZI

Began photography 1954
Participated in the S. P. Exhibition, Baghdad 1956
Participated in Iraqi Modern Art Exhibition, Beirut 1957
One-man show Baghdad 1958
Prepares now a book of photographs on Baghdad.

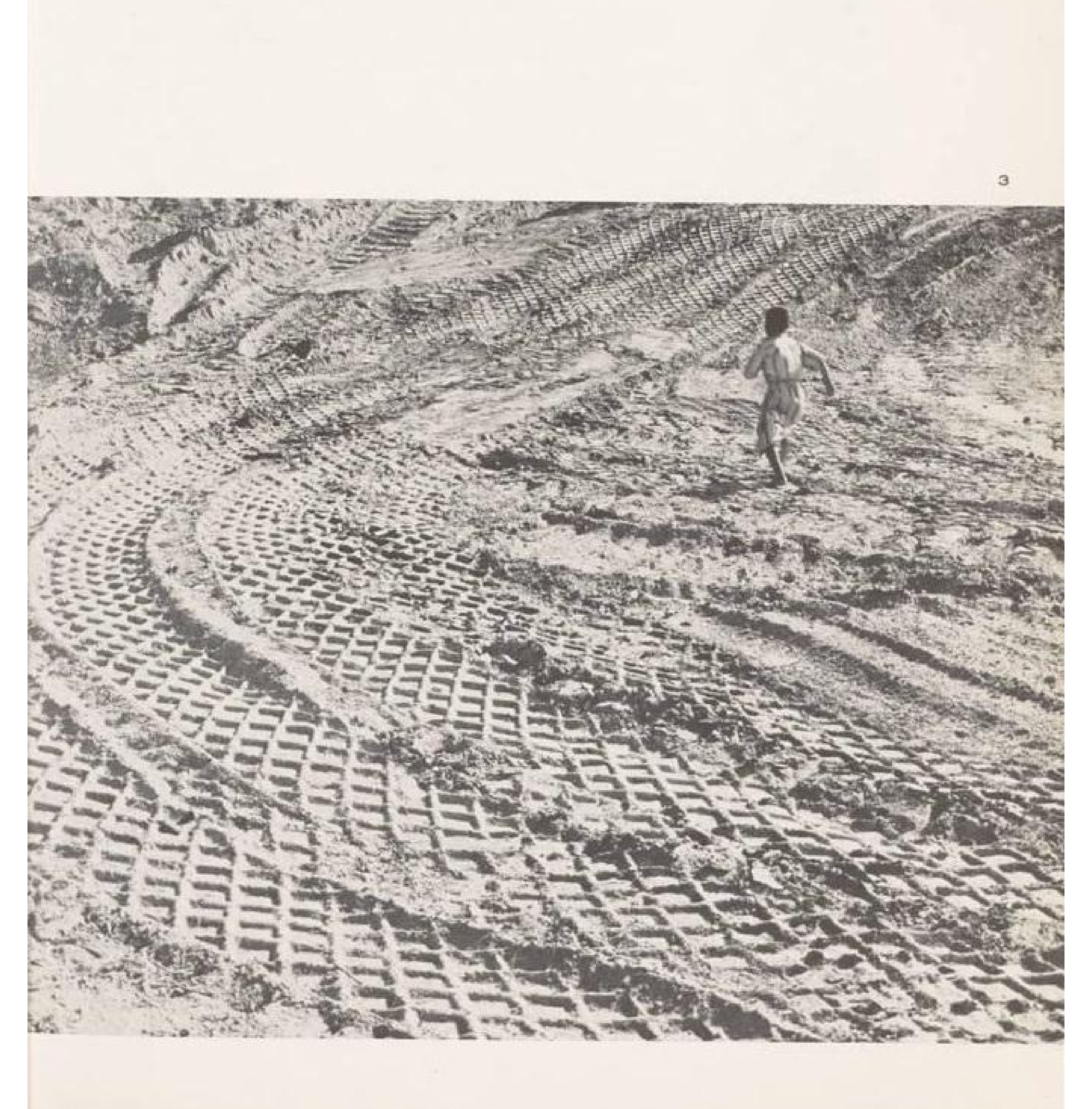


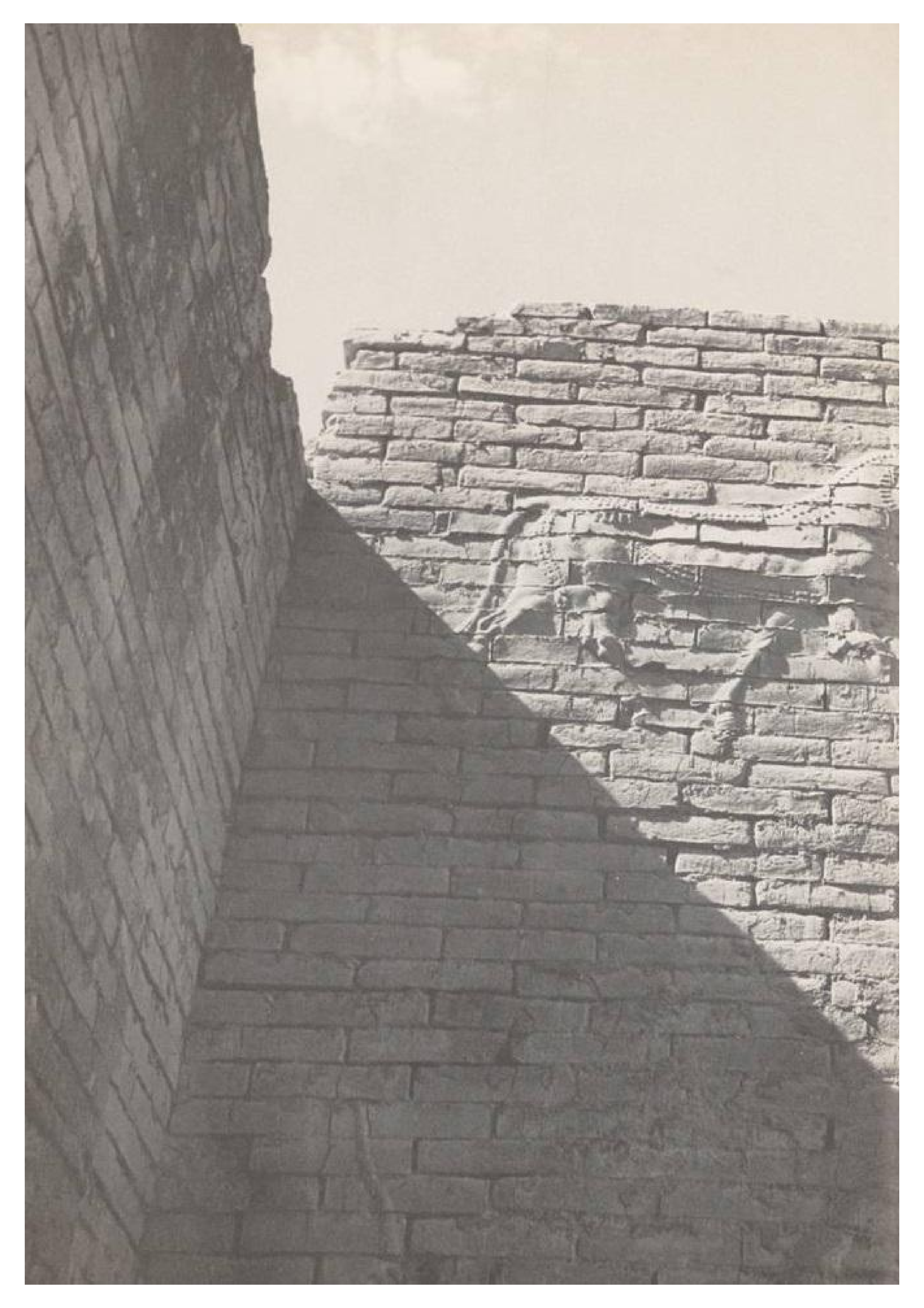


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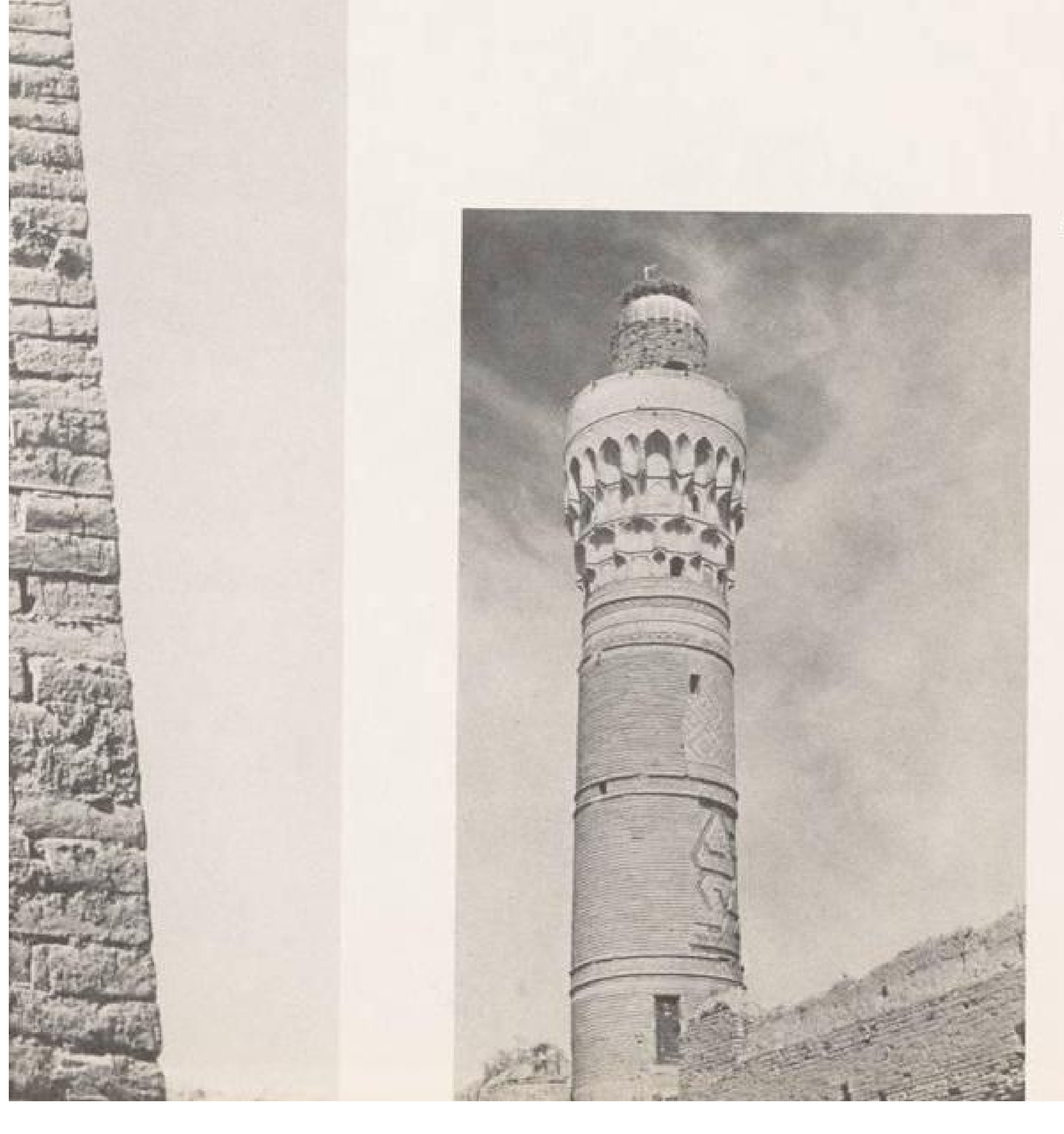


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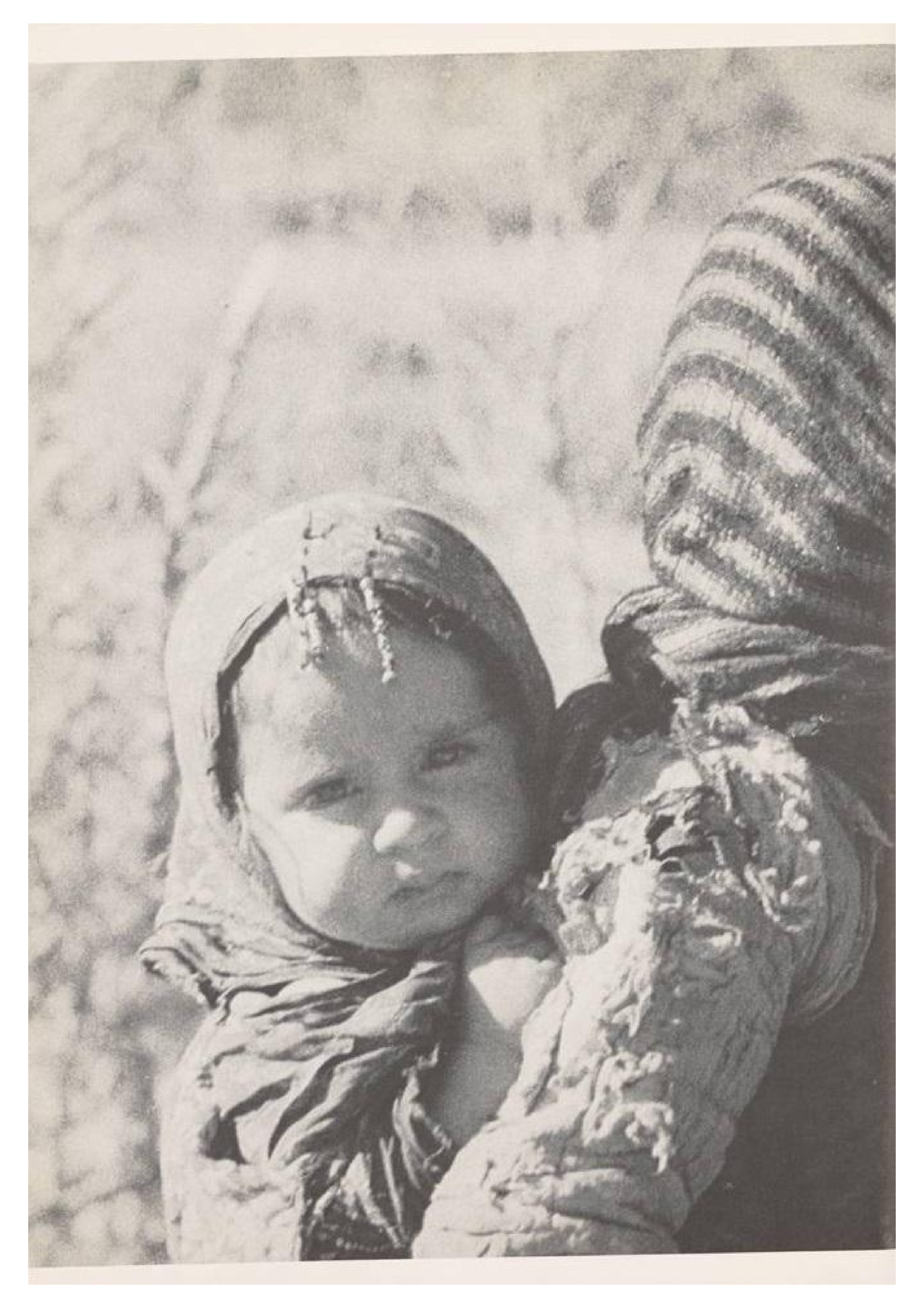




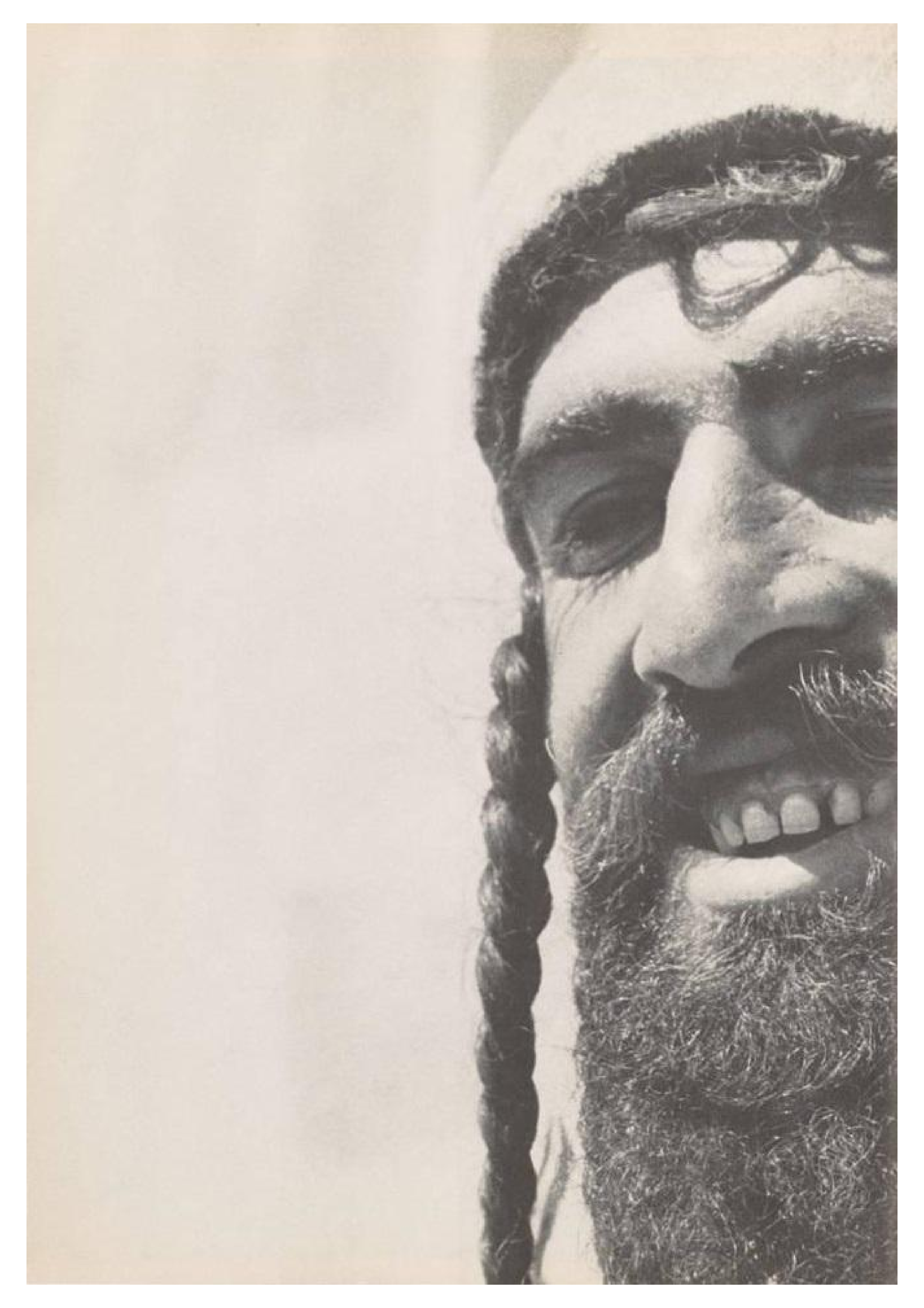
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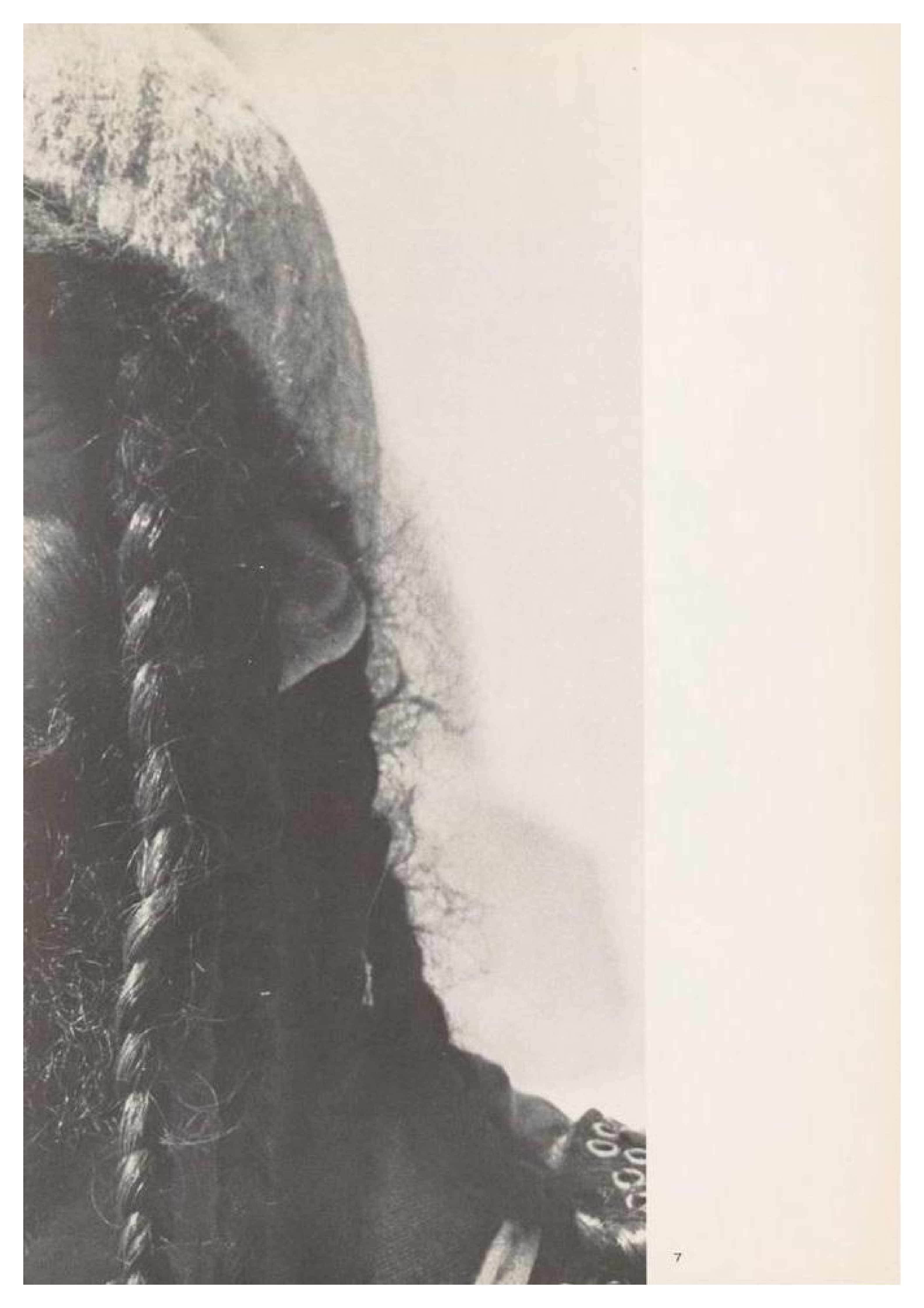


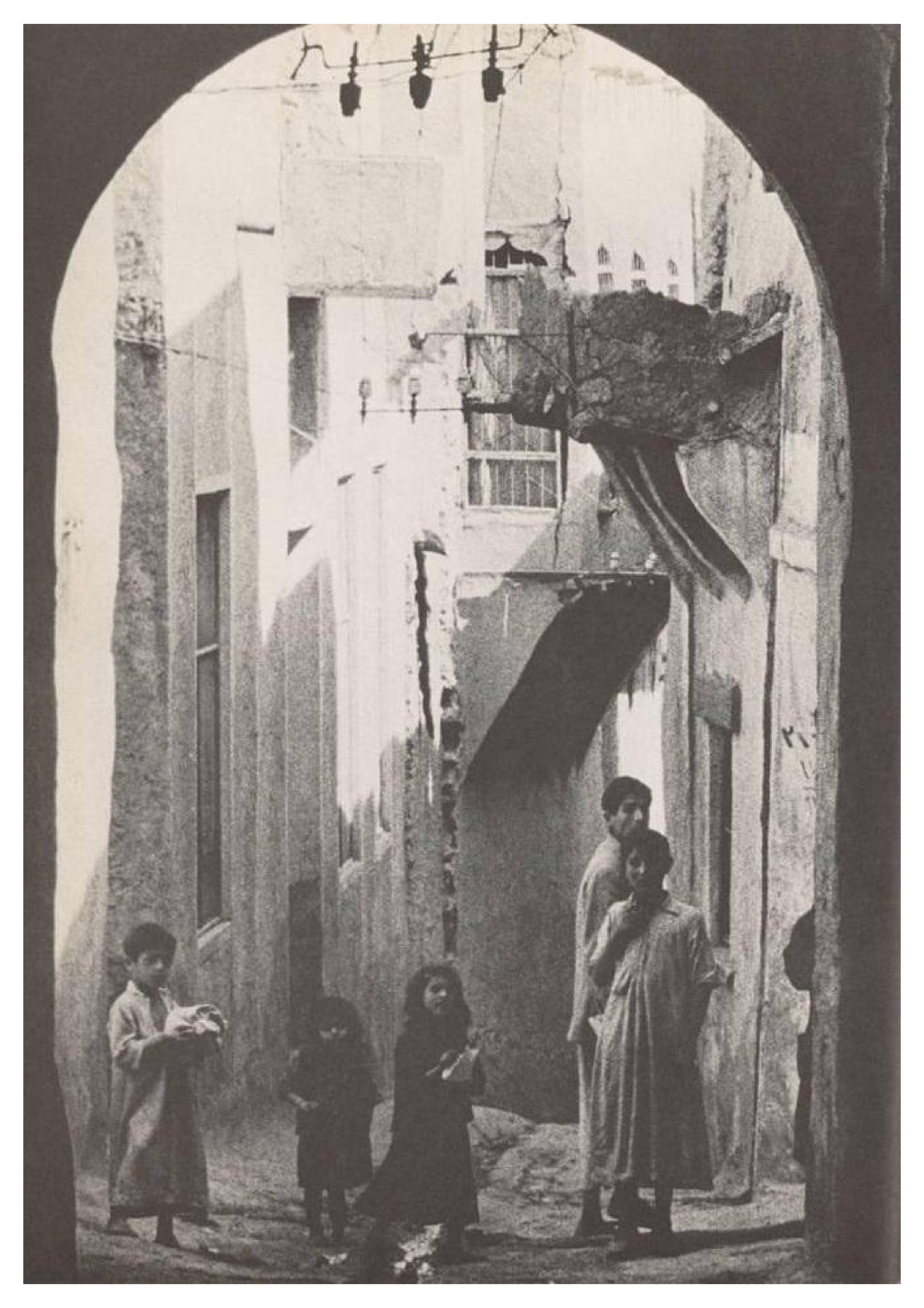
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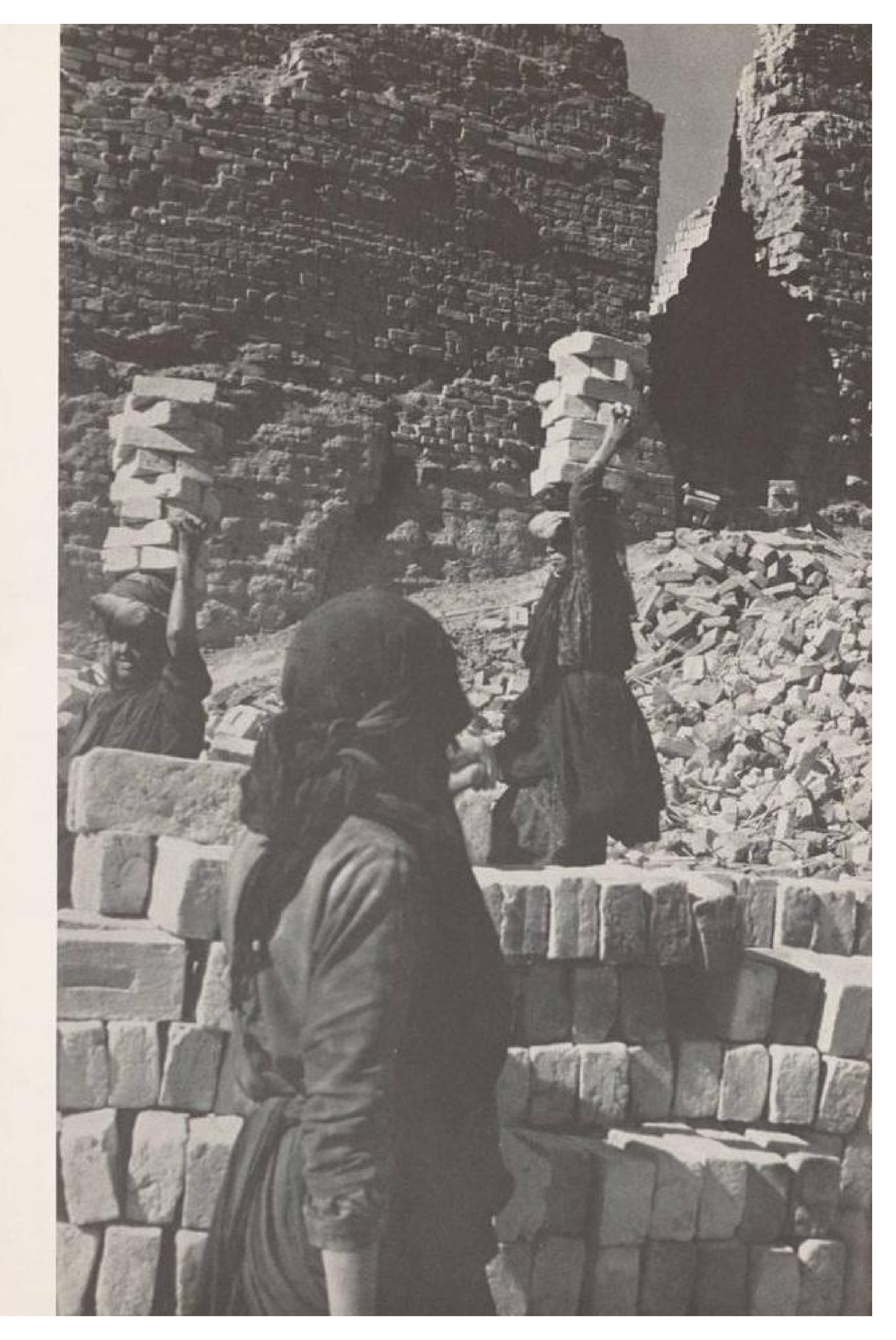


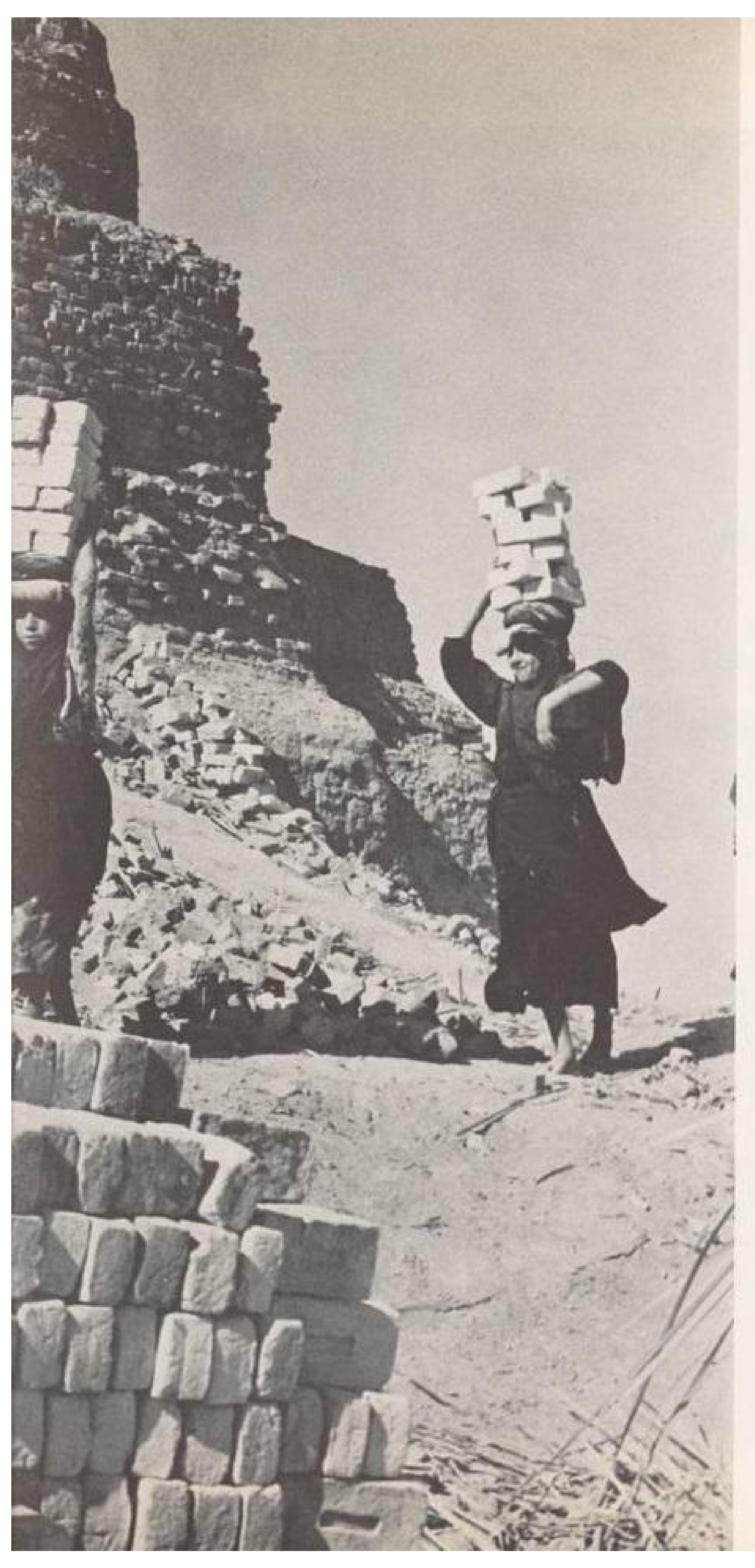


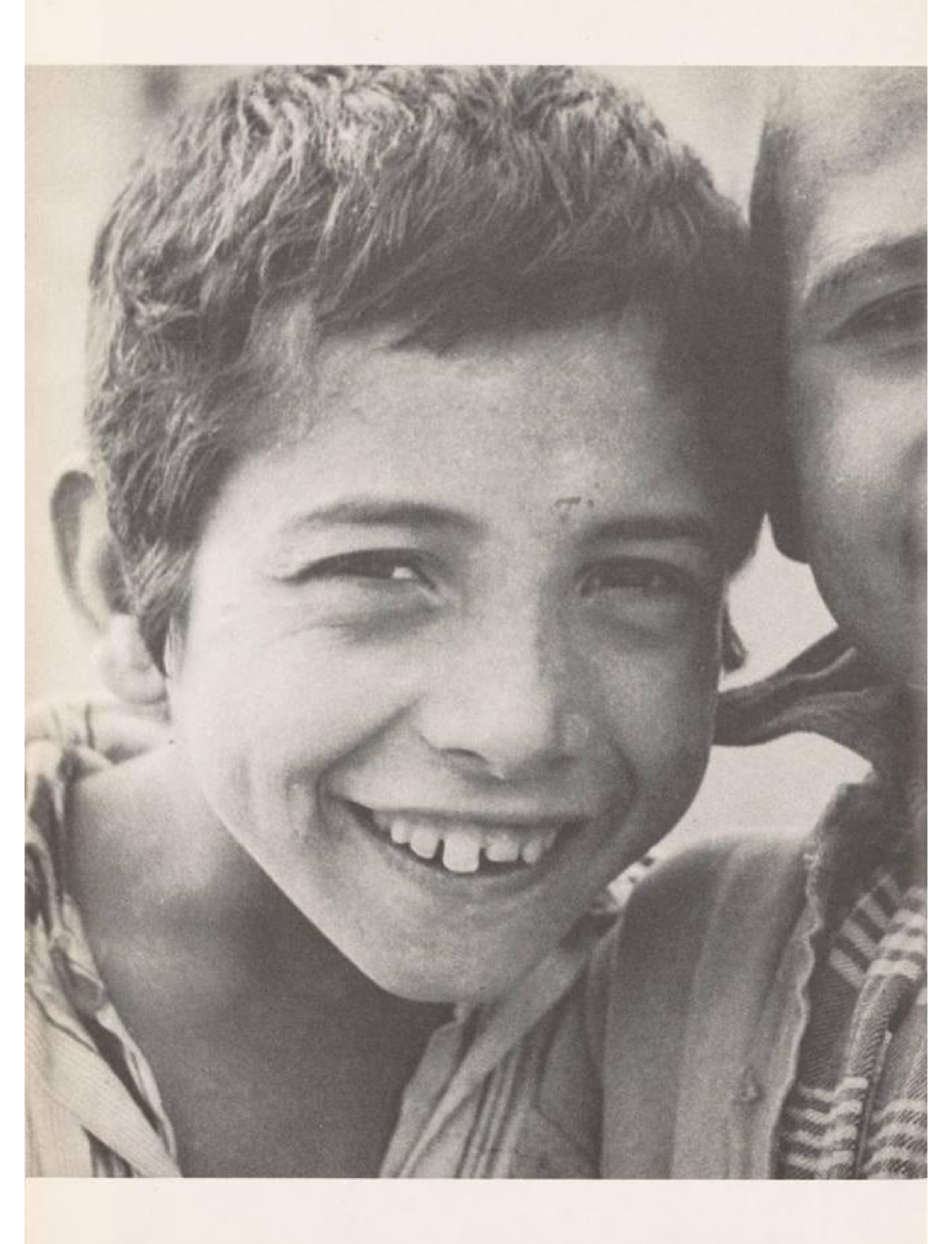


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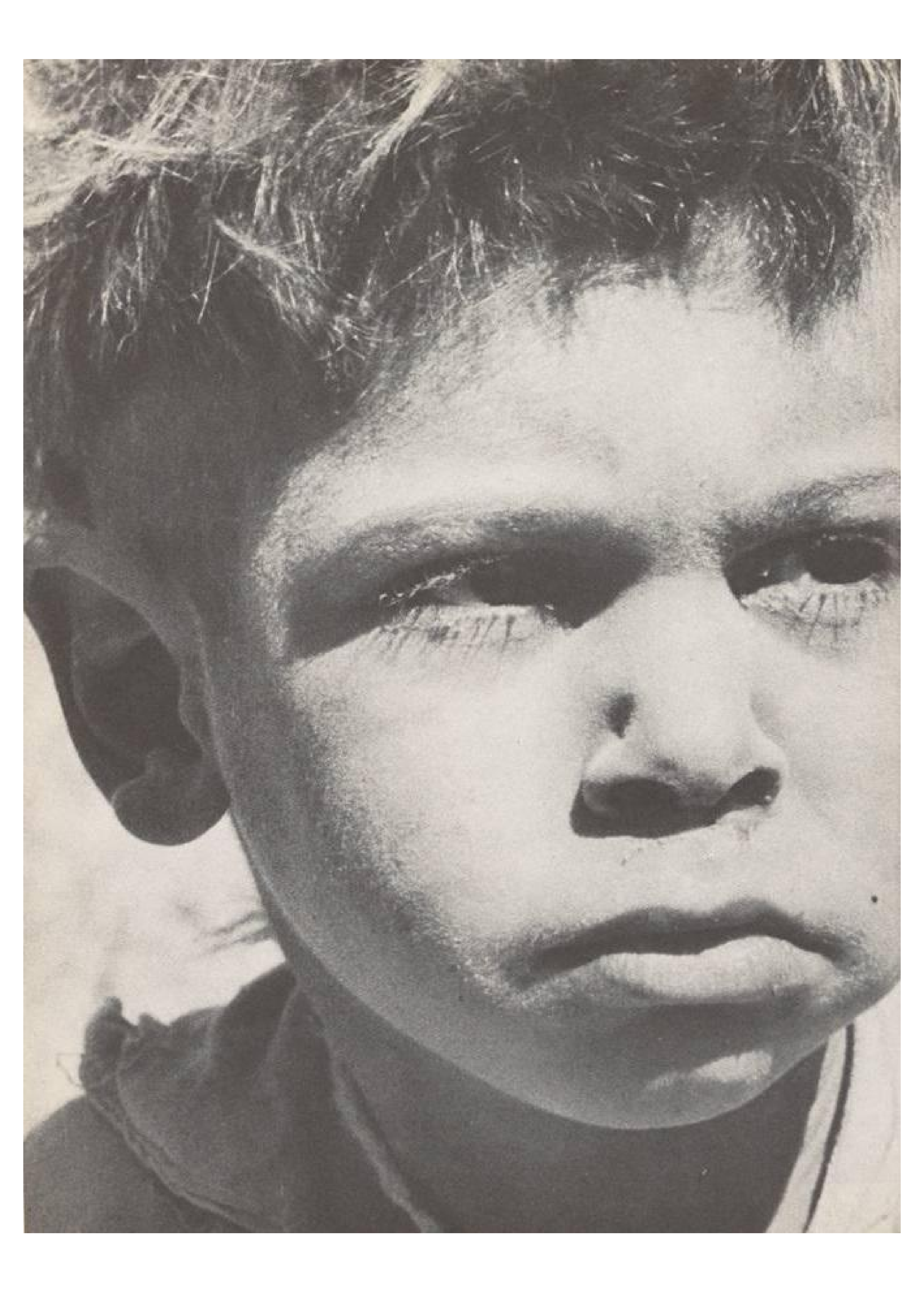
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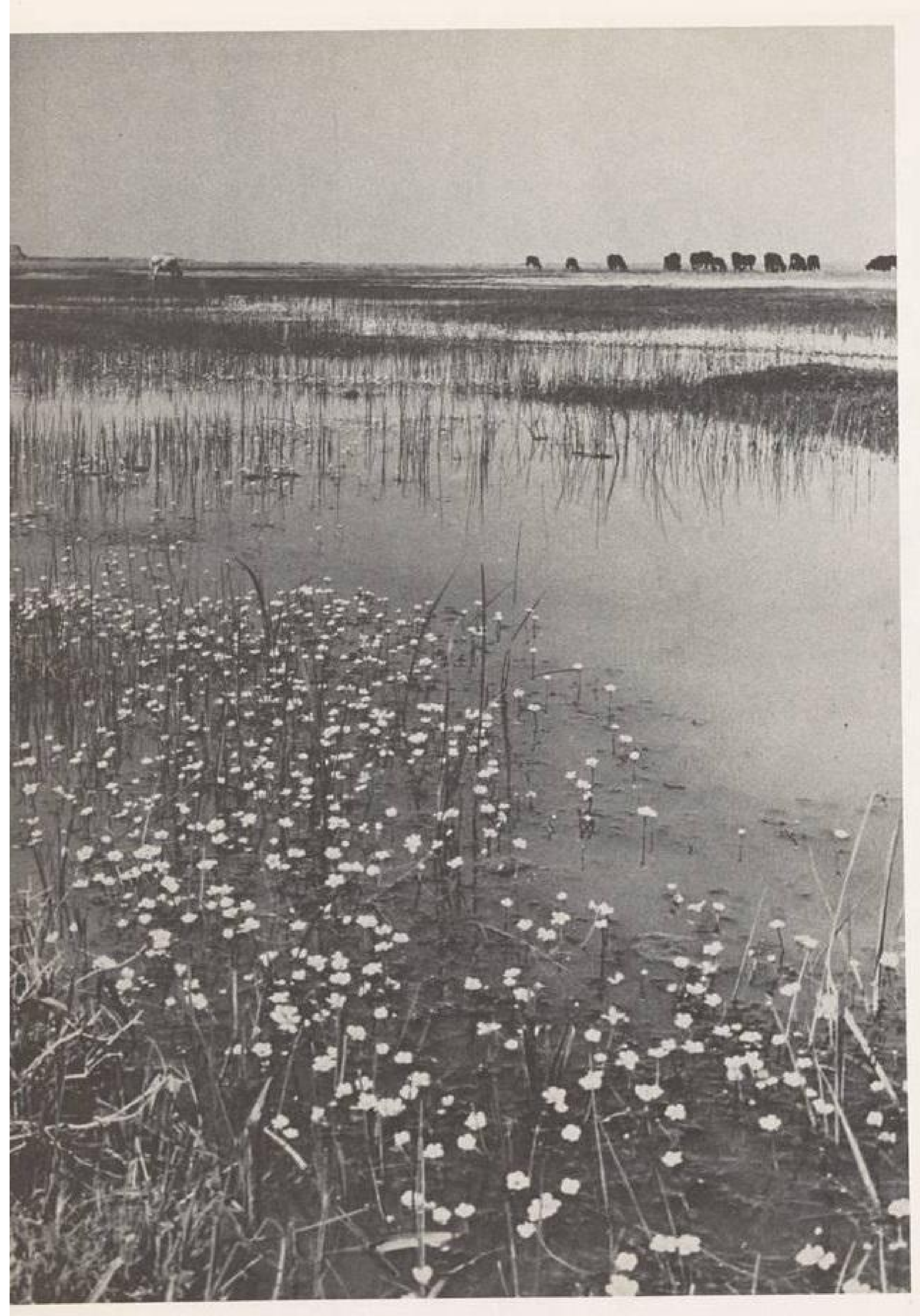


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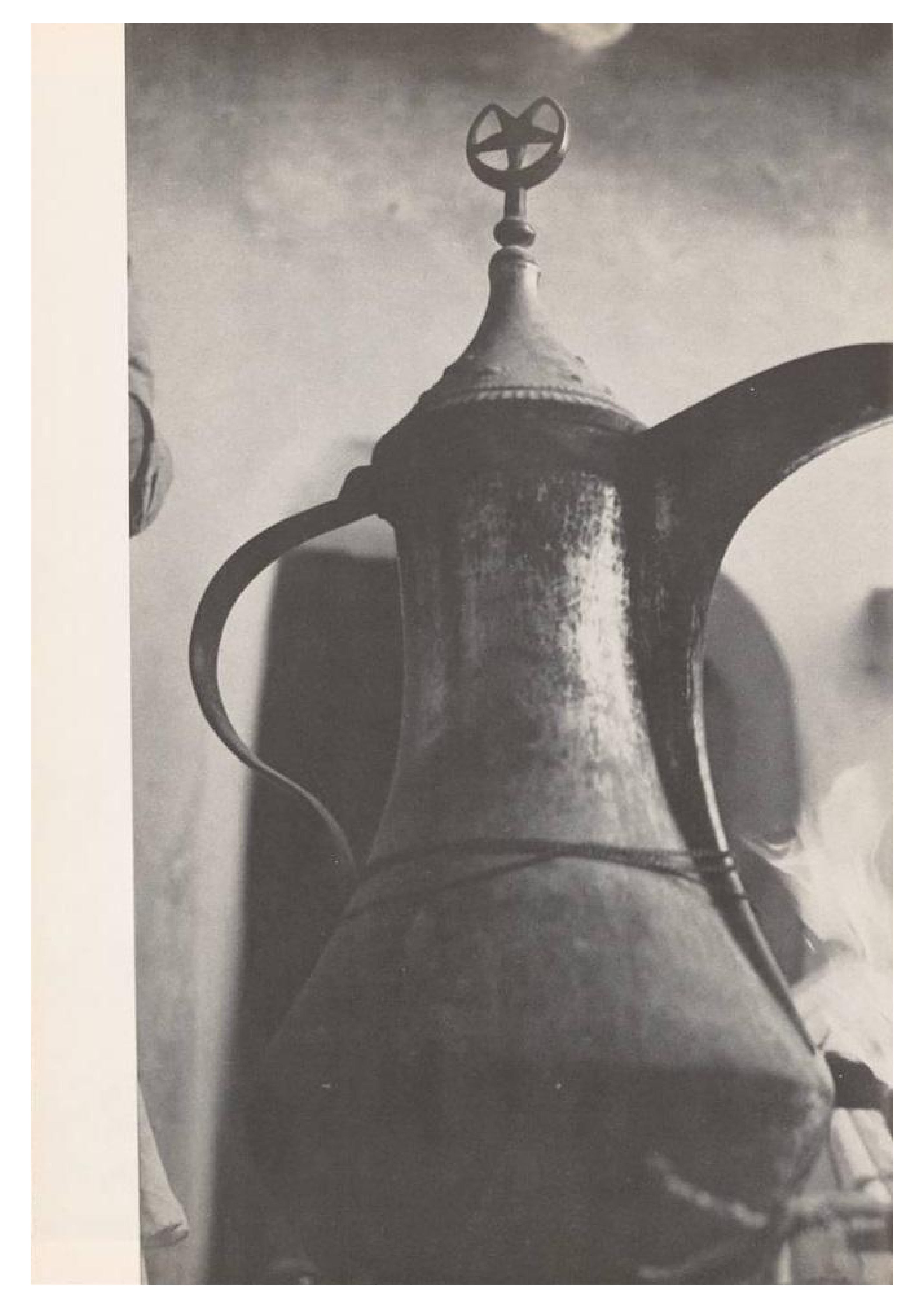
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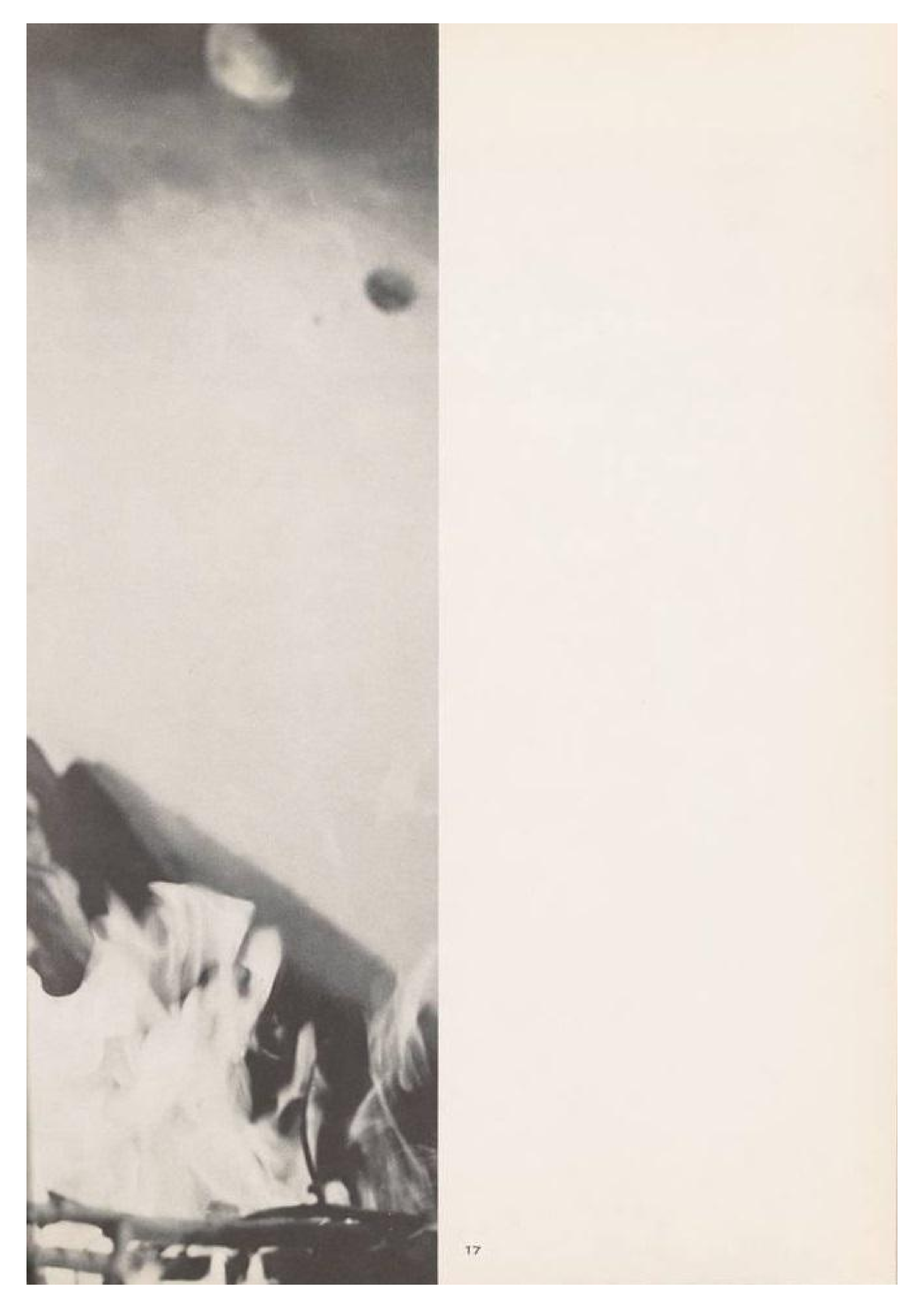


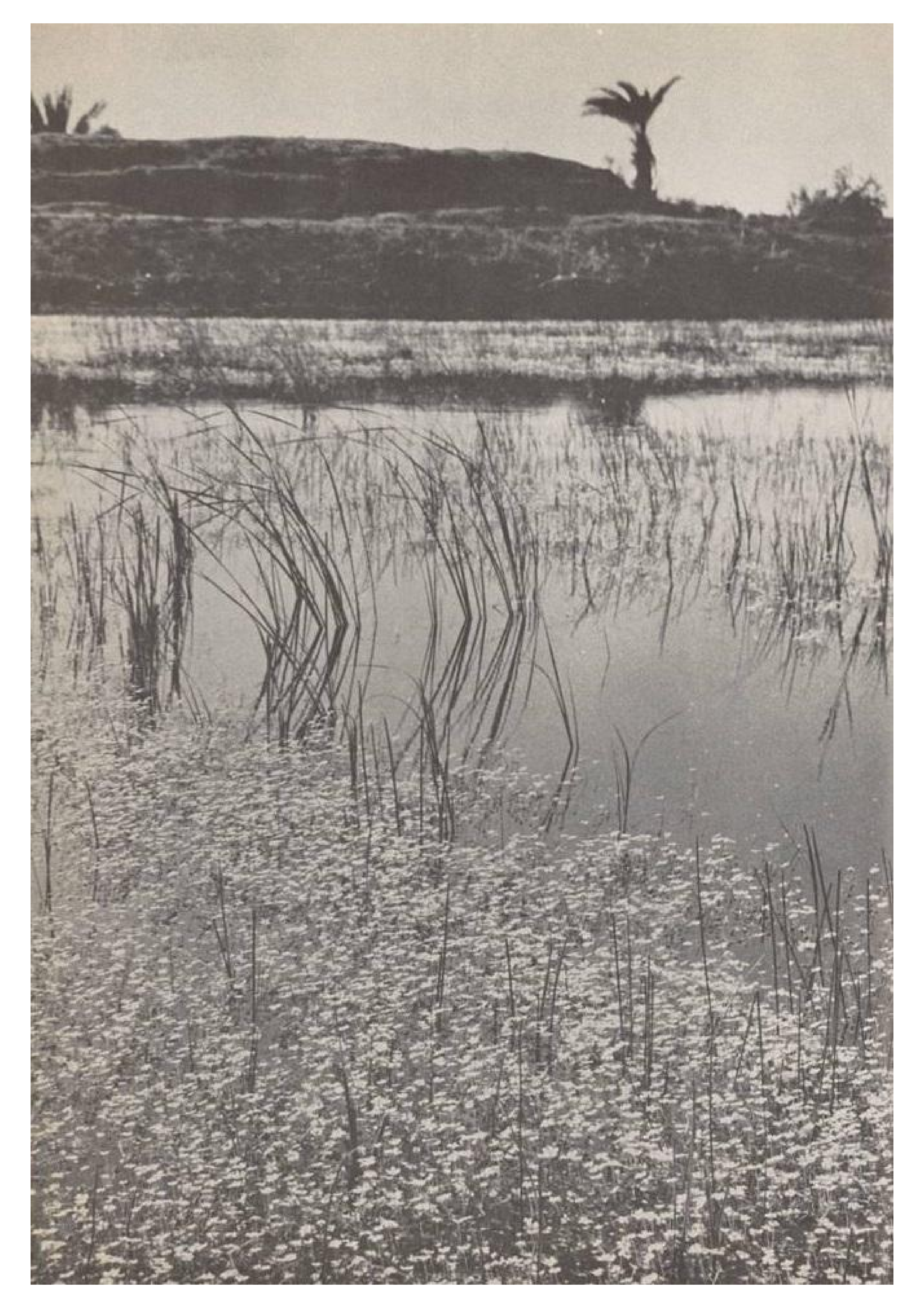




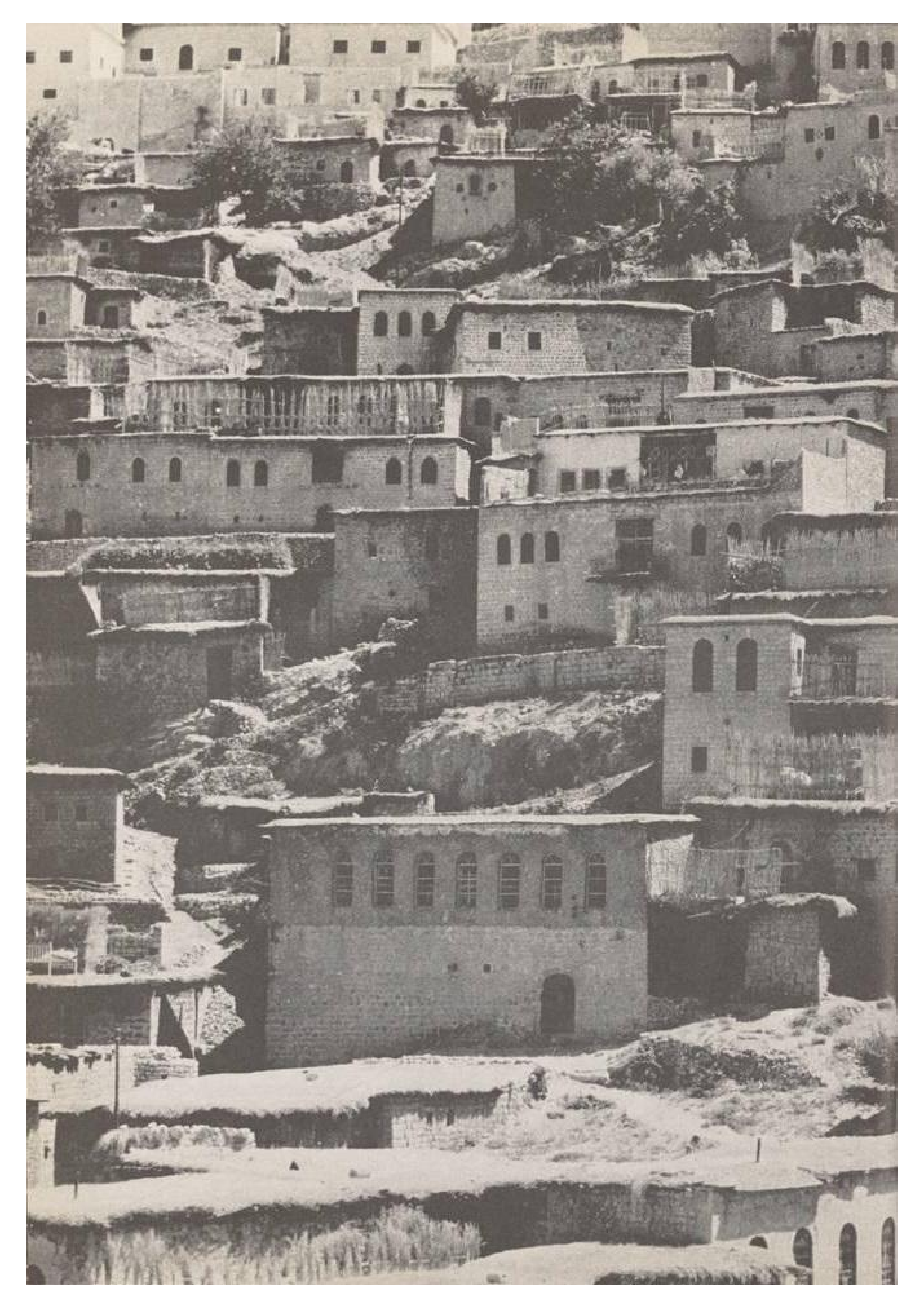
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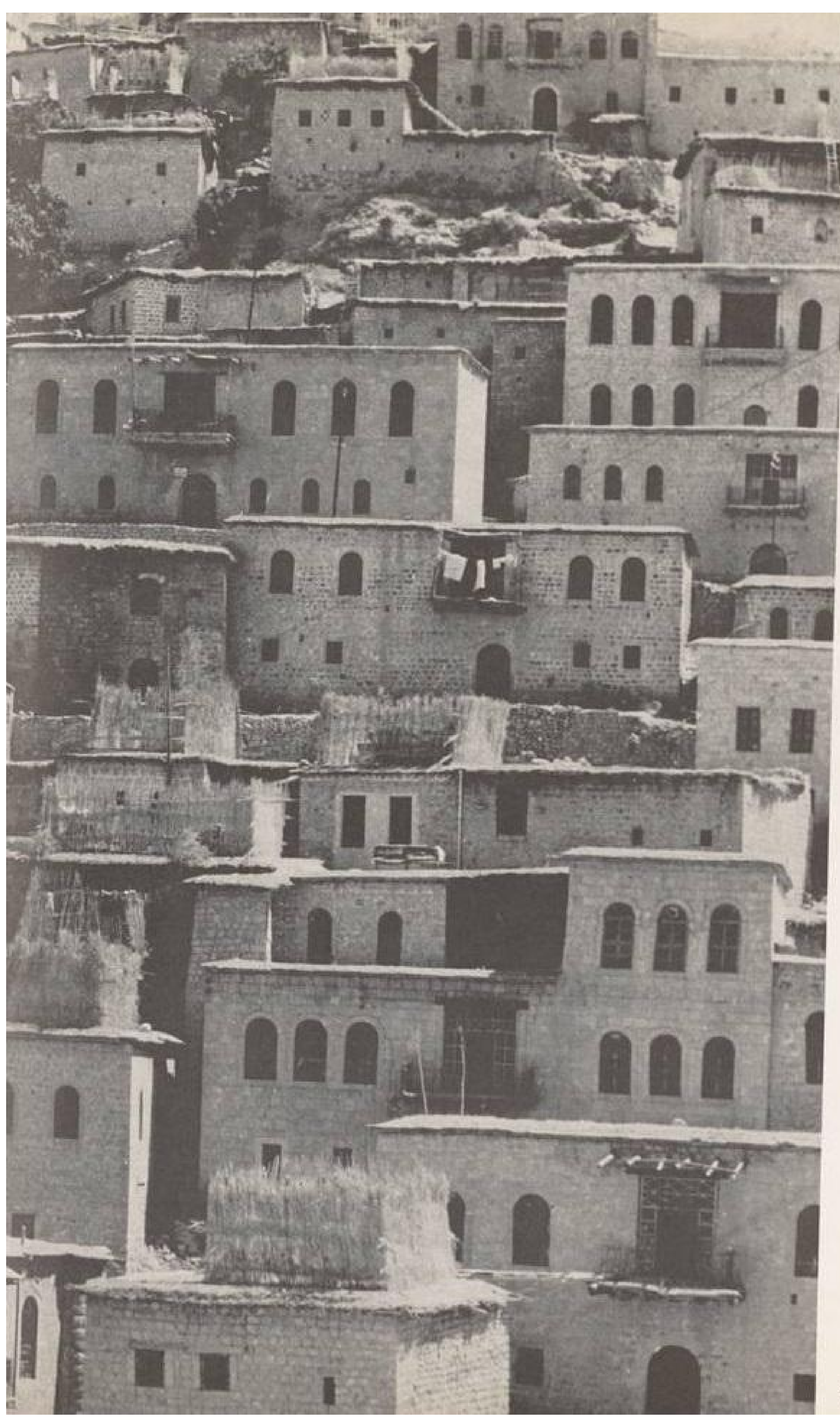


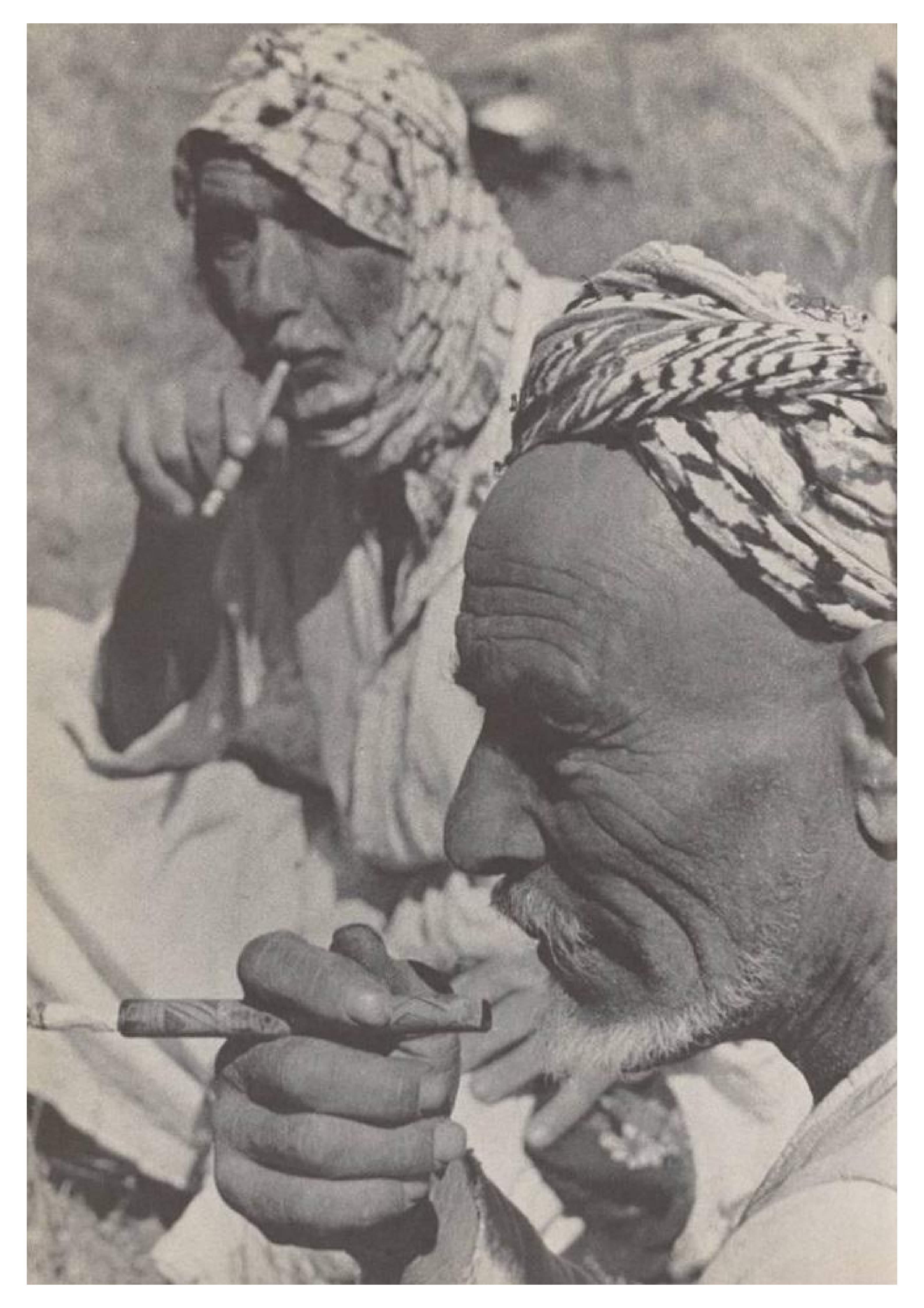


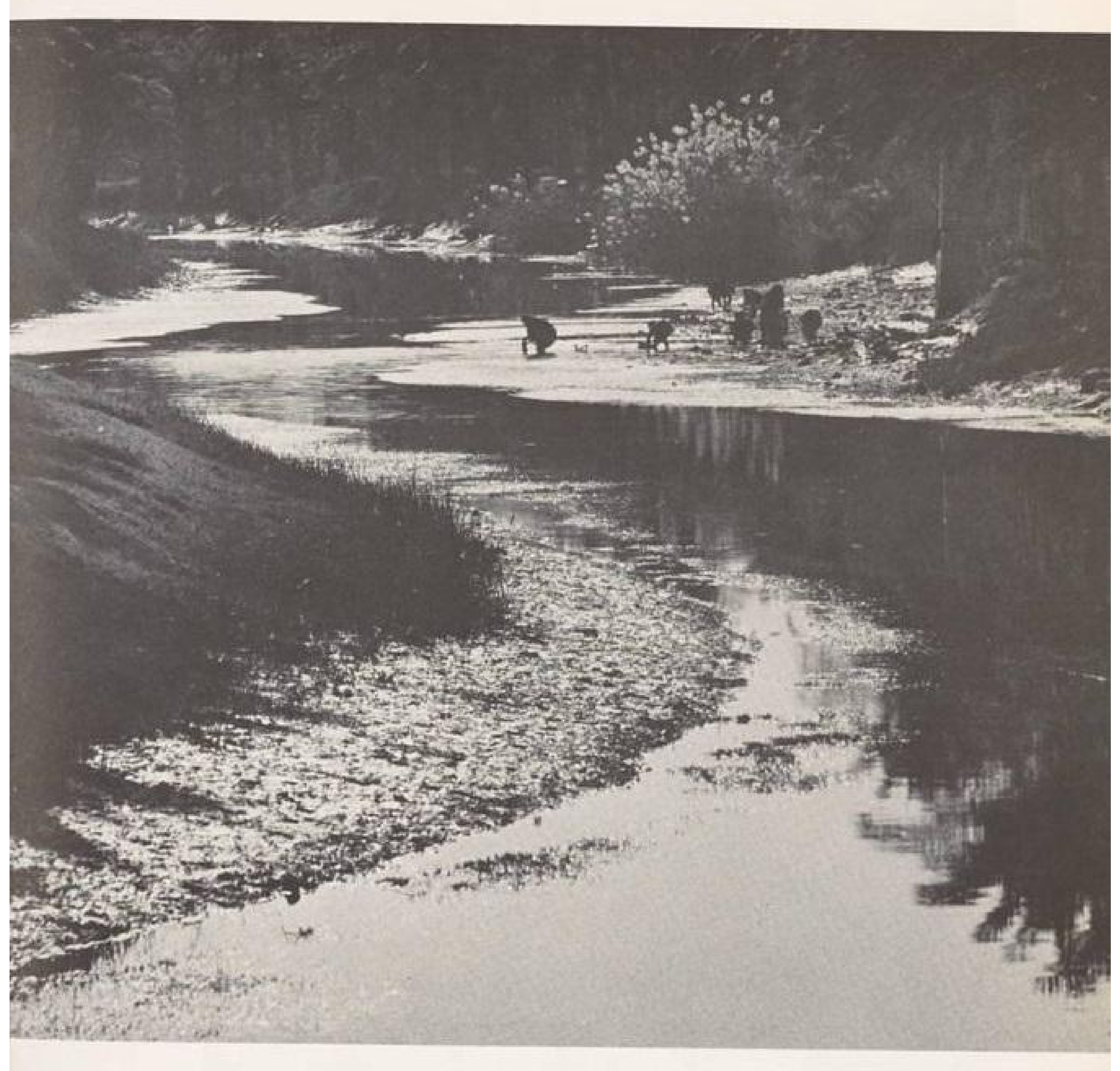


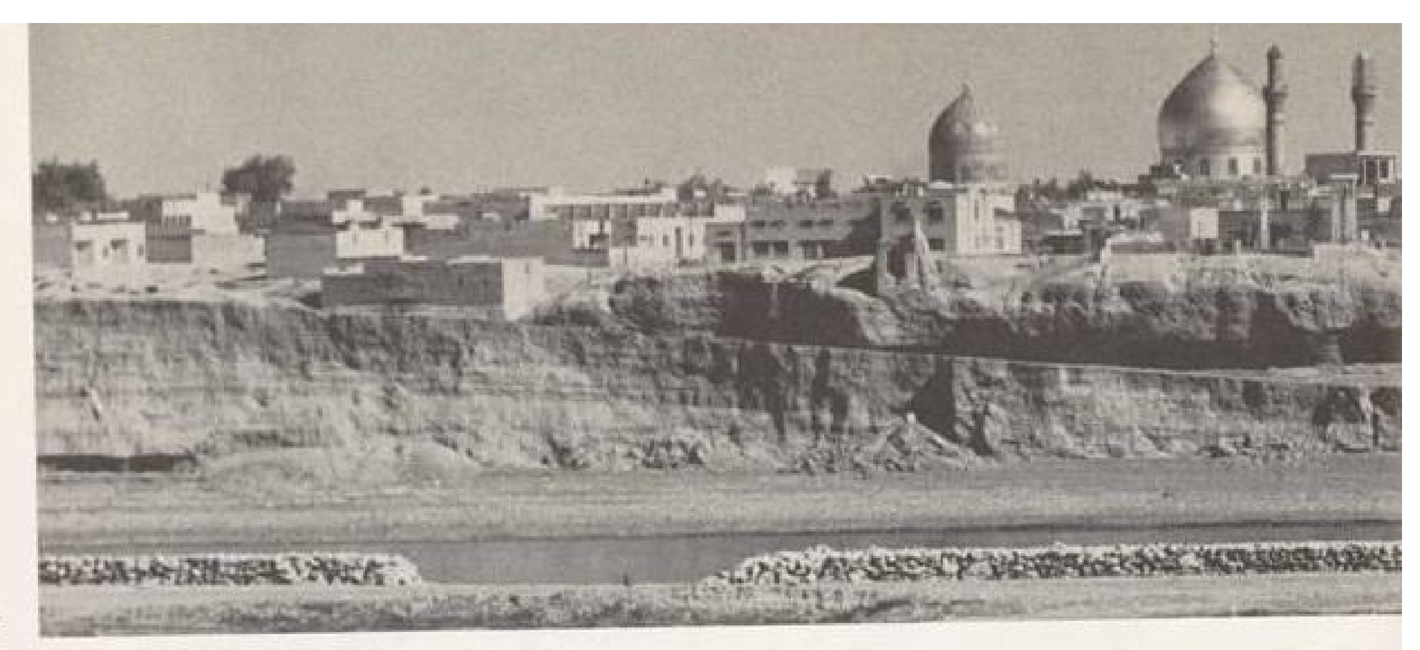






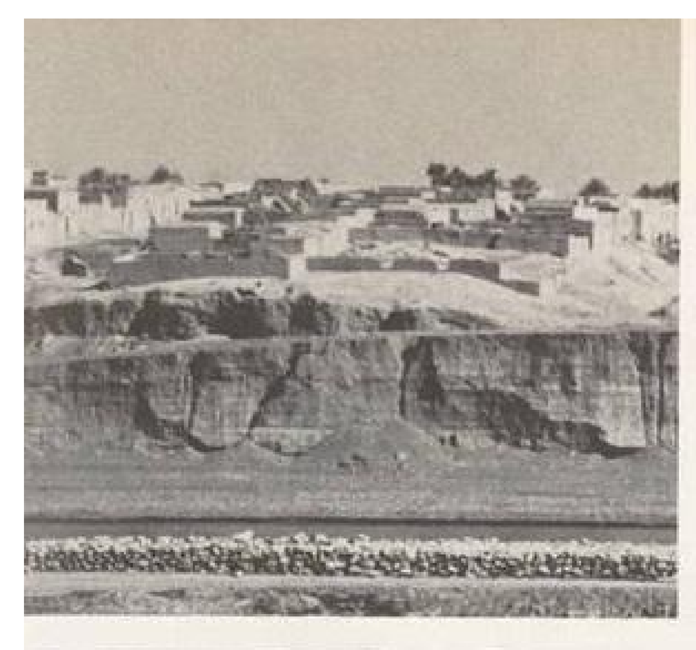






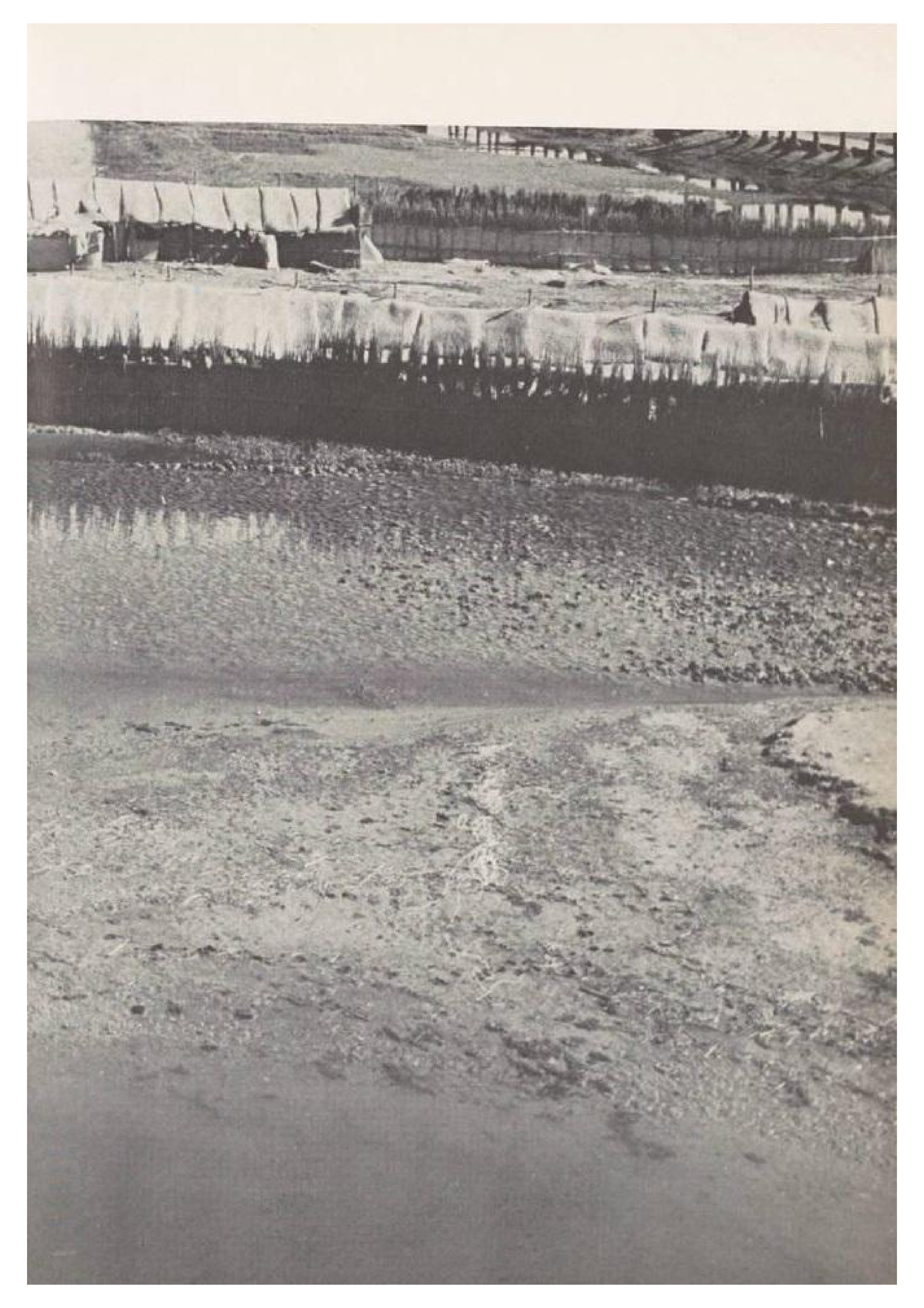
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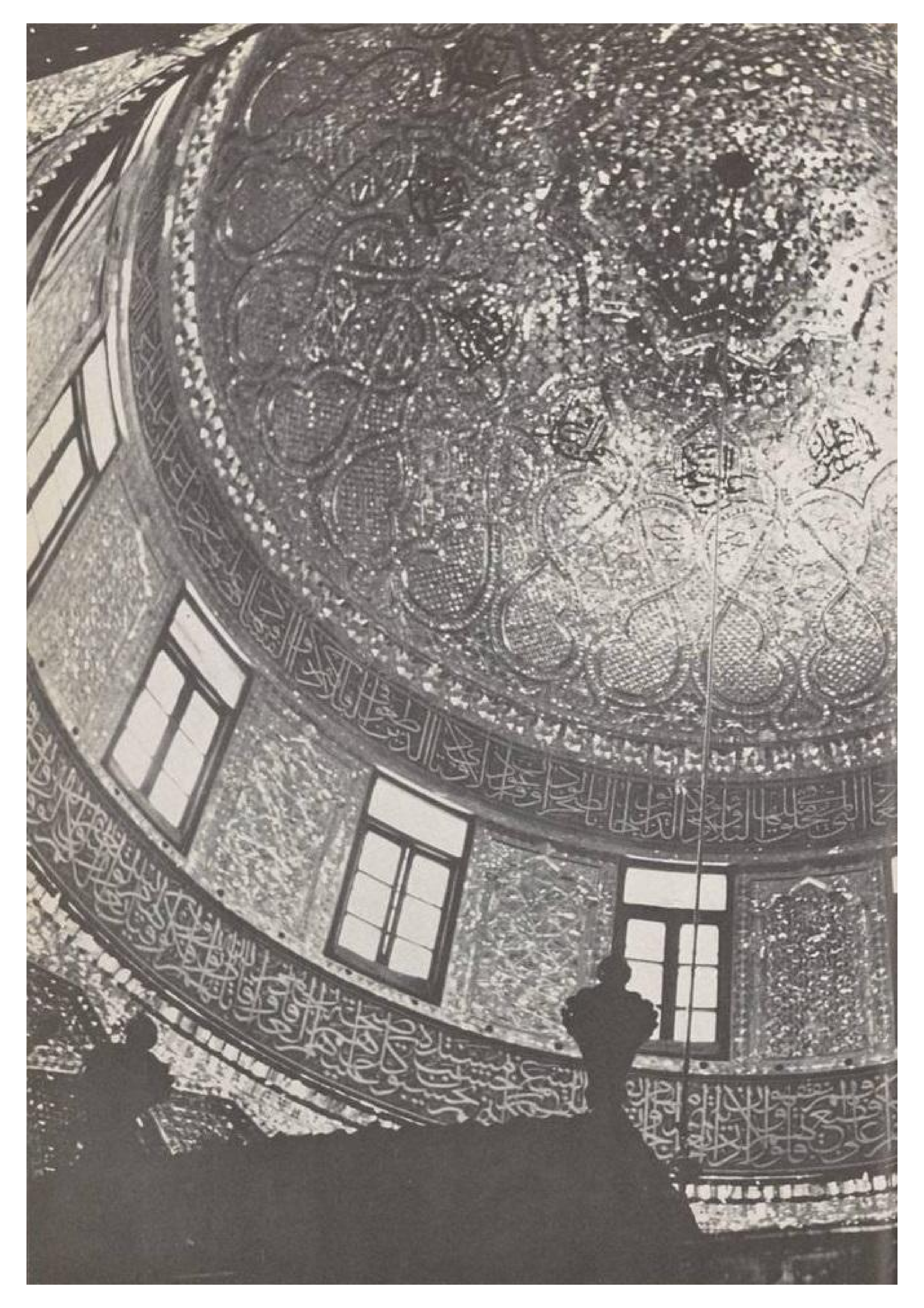
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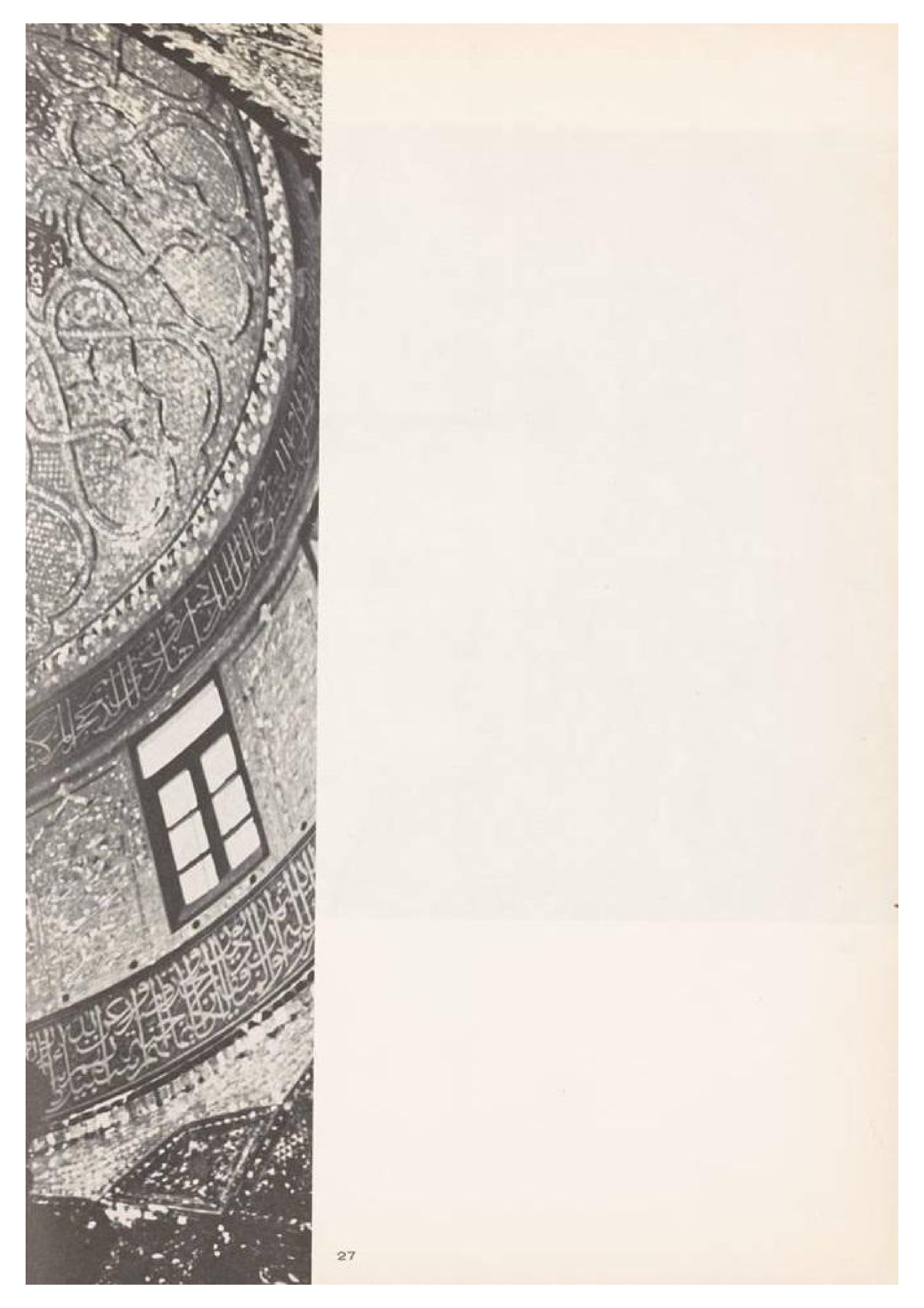


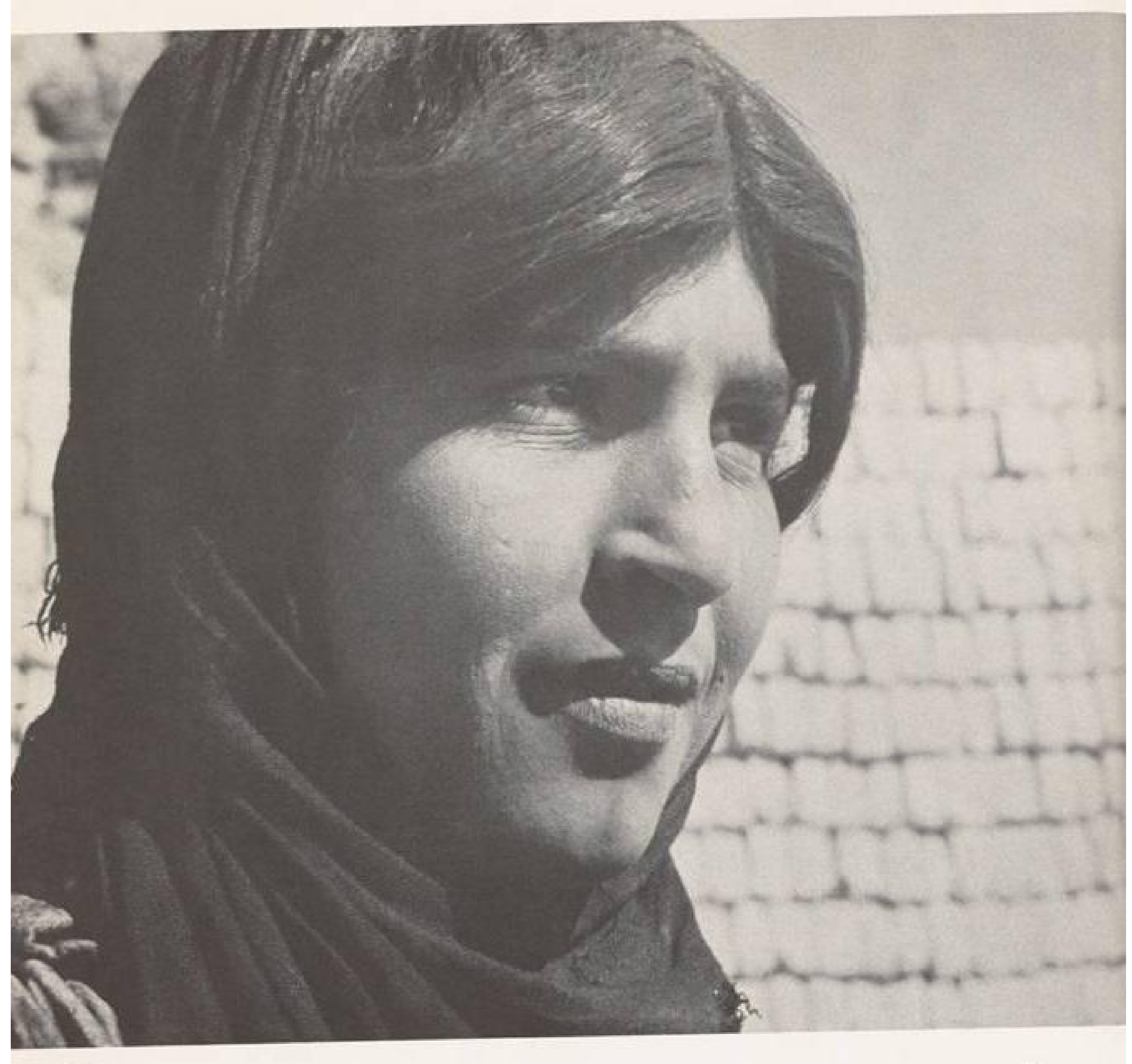




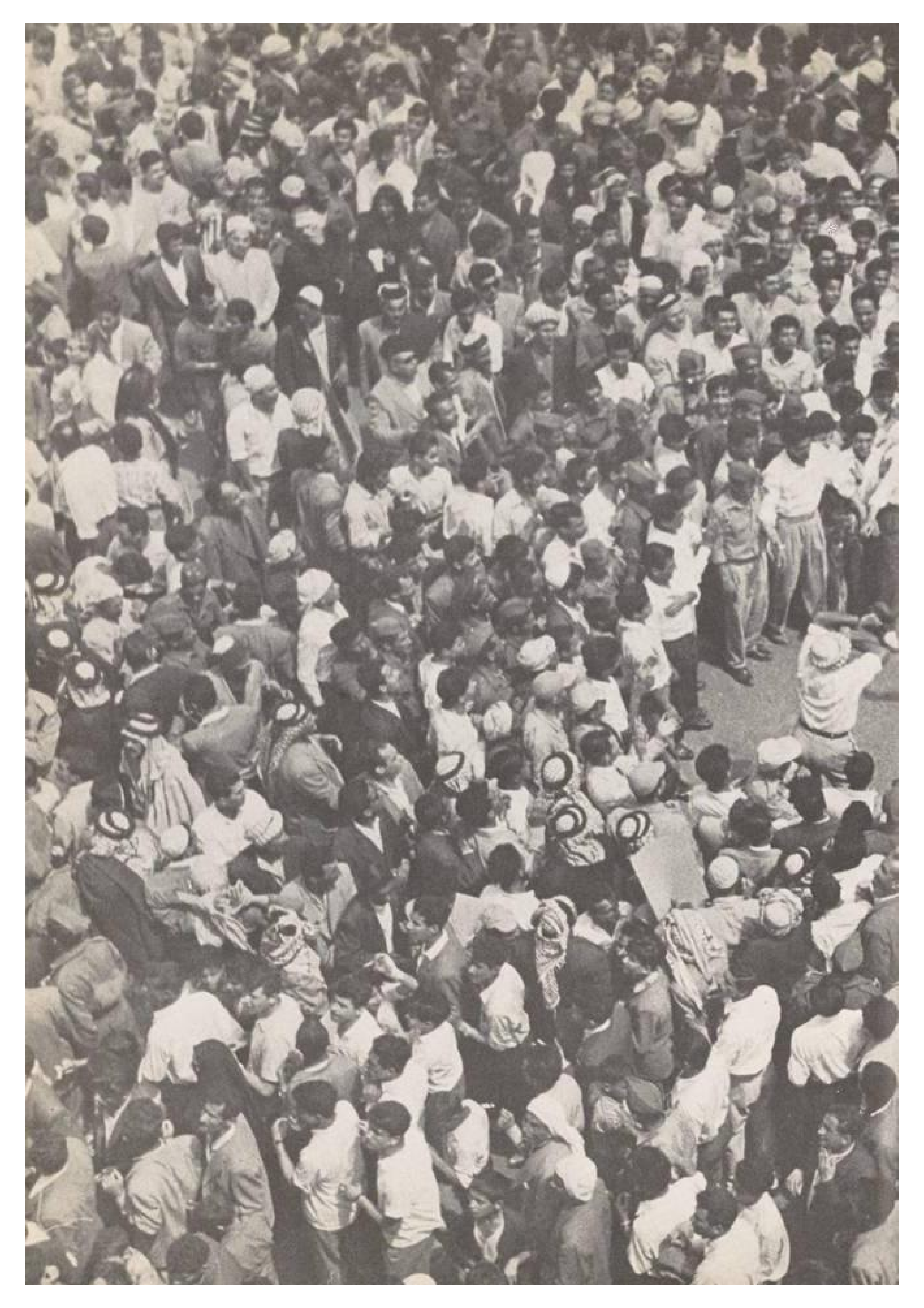


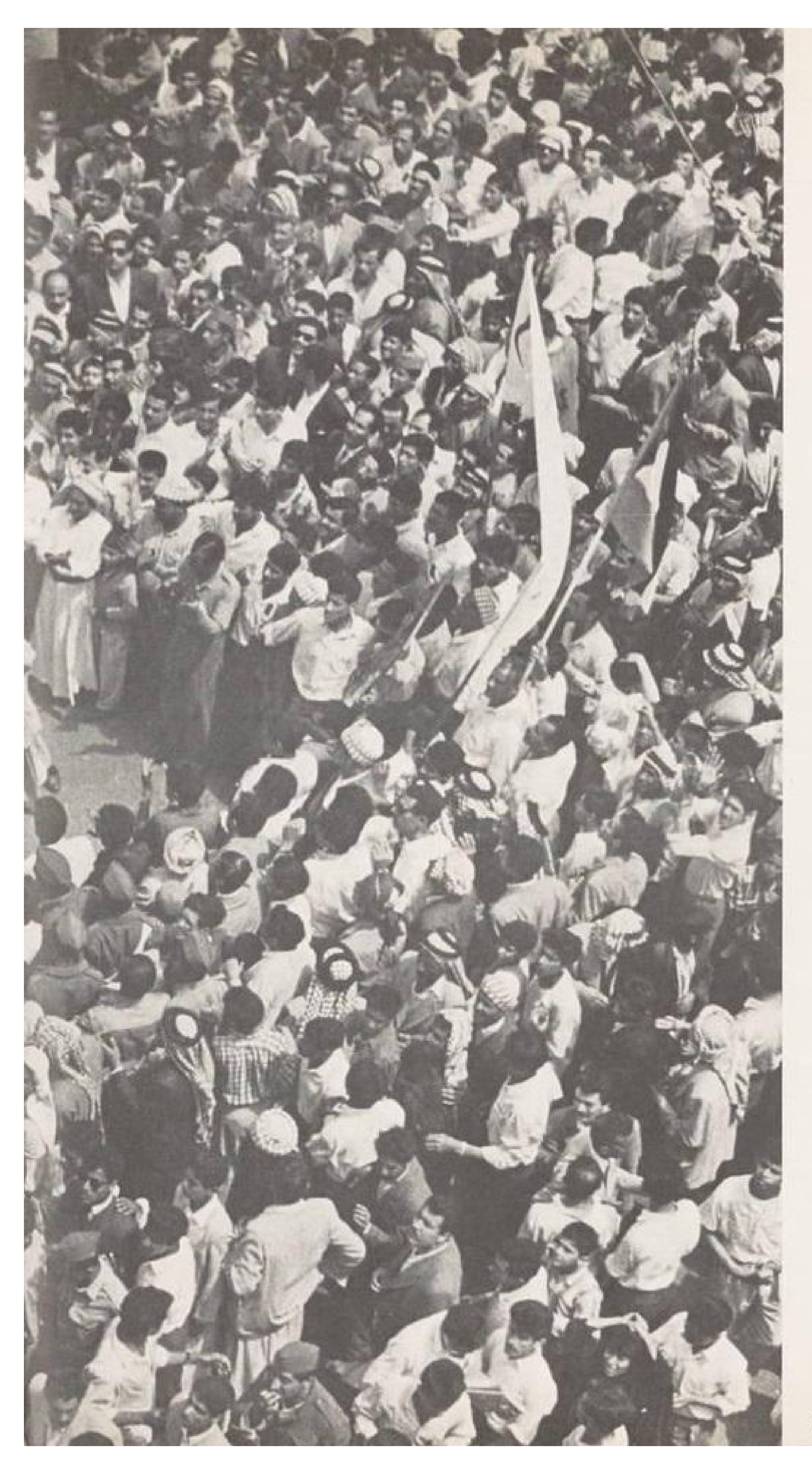


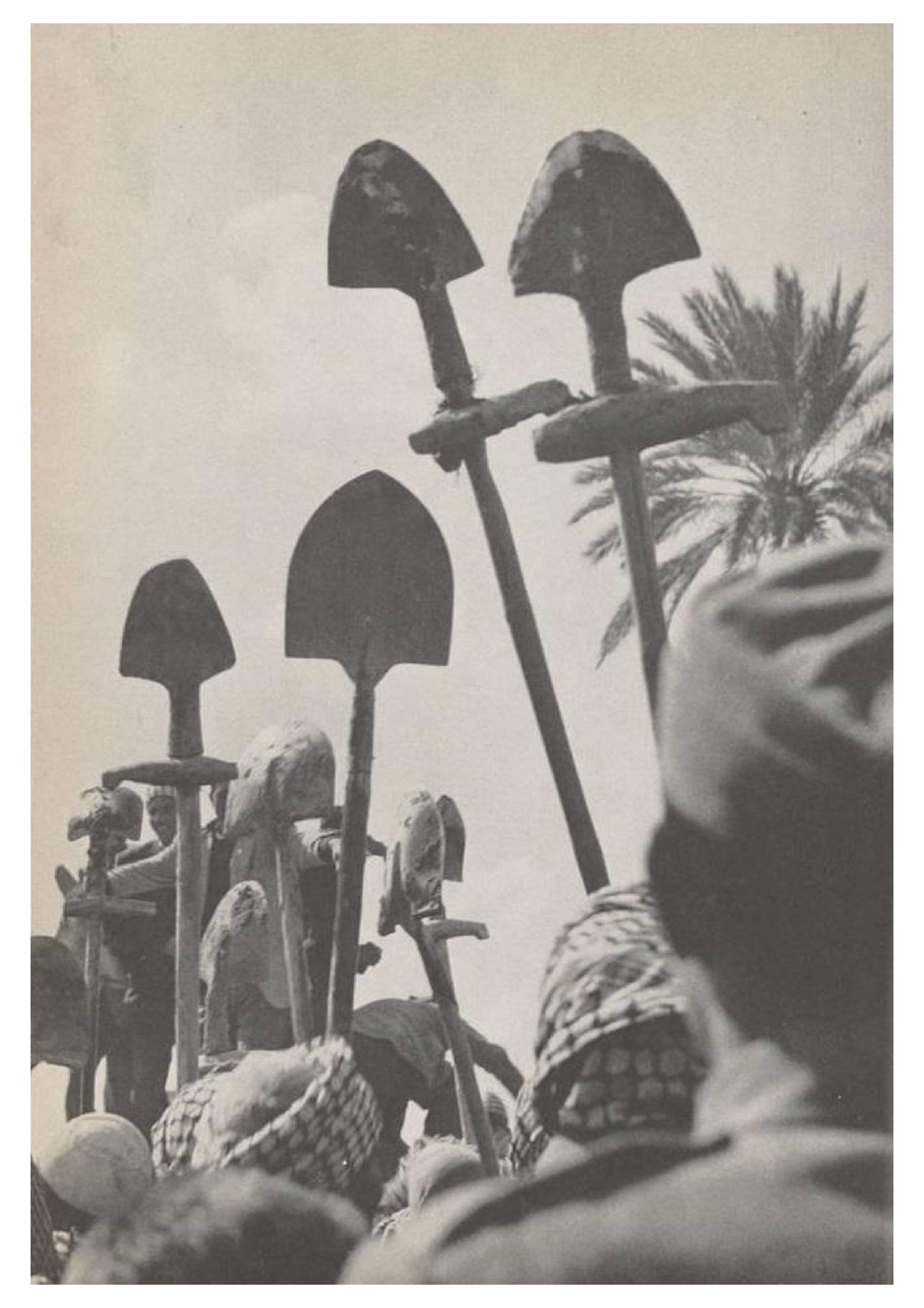


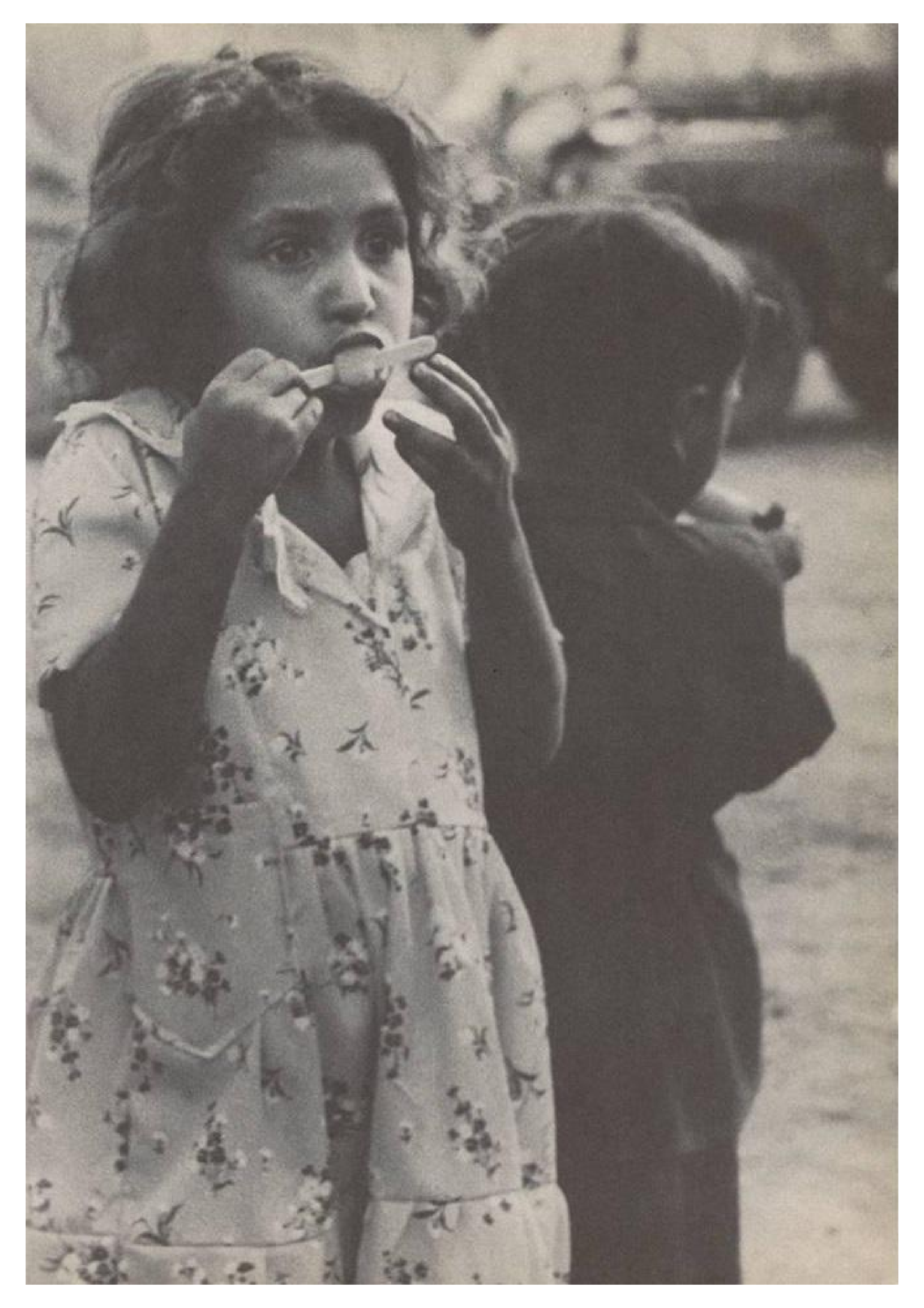


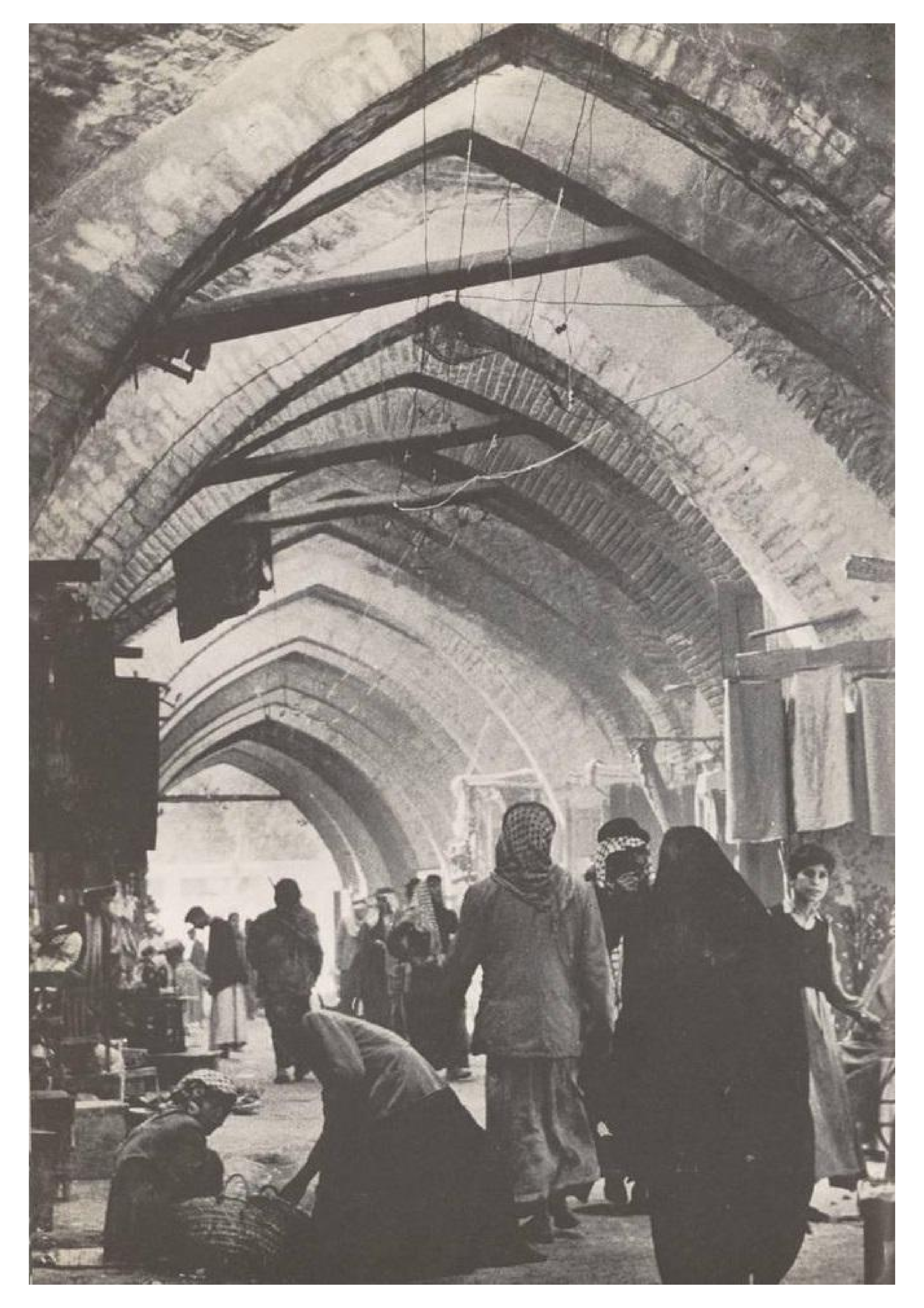


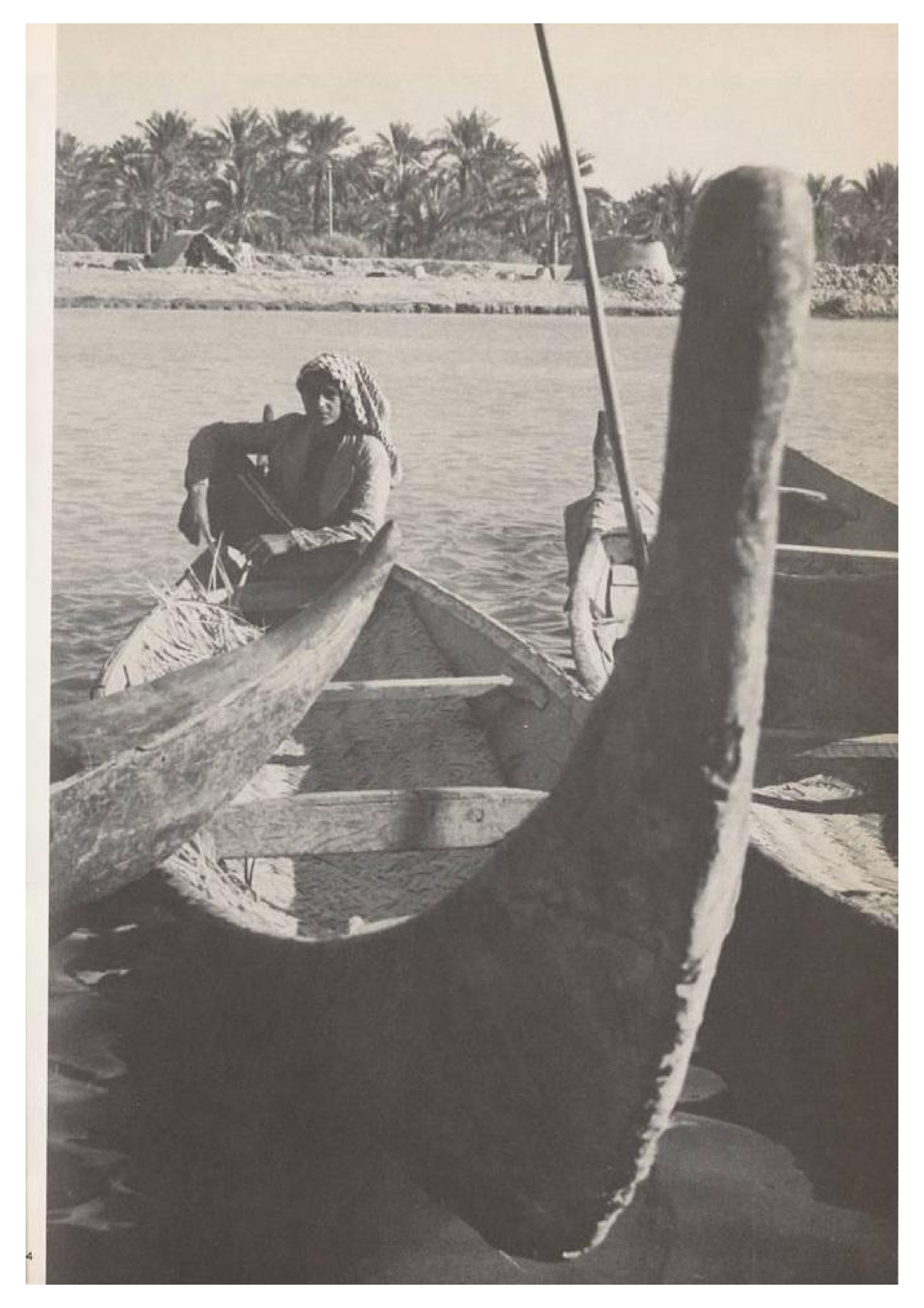


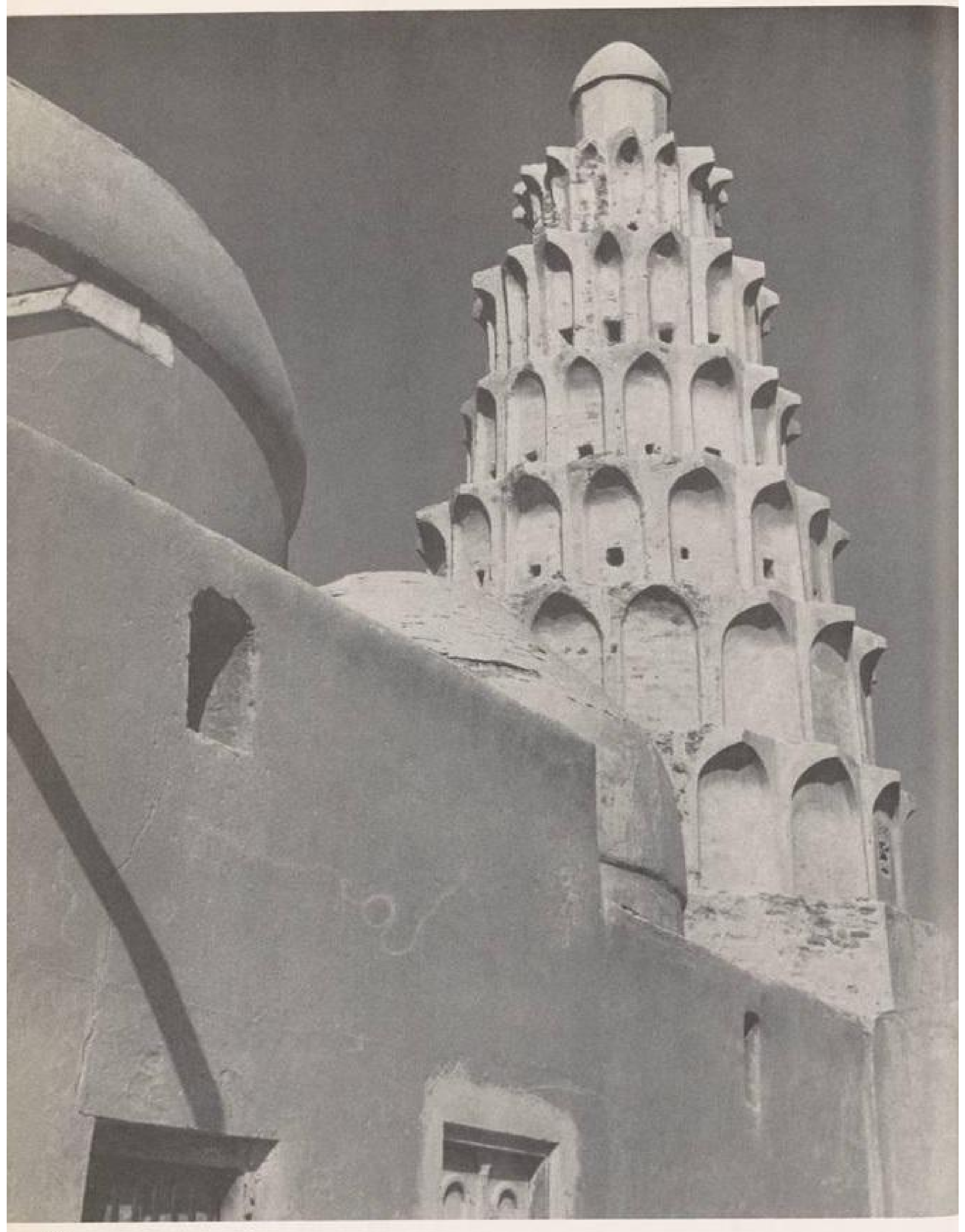




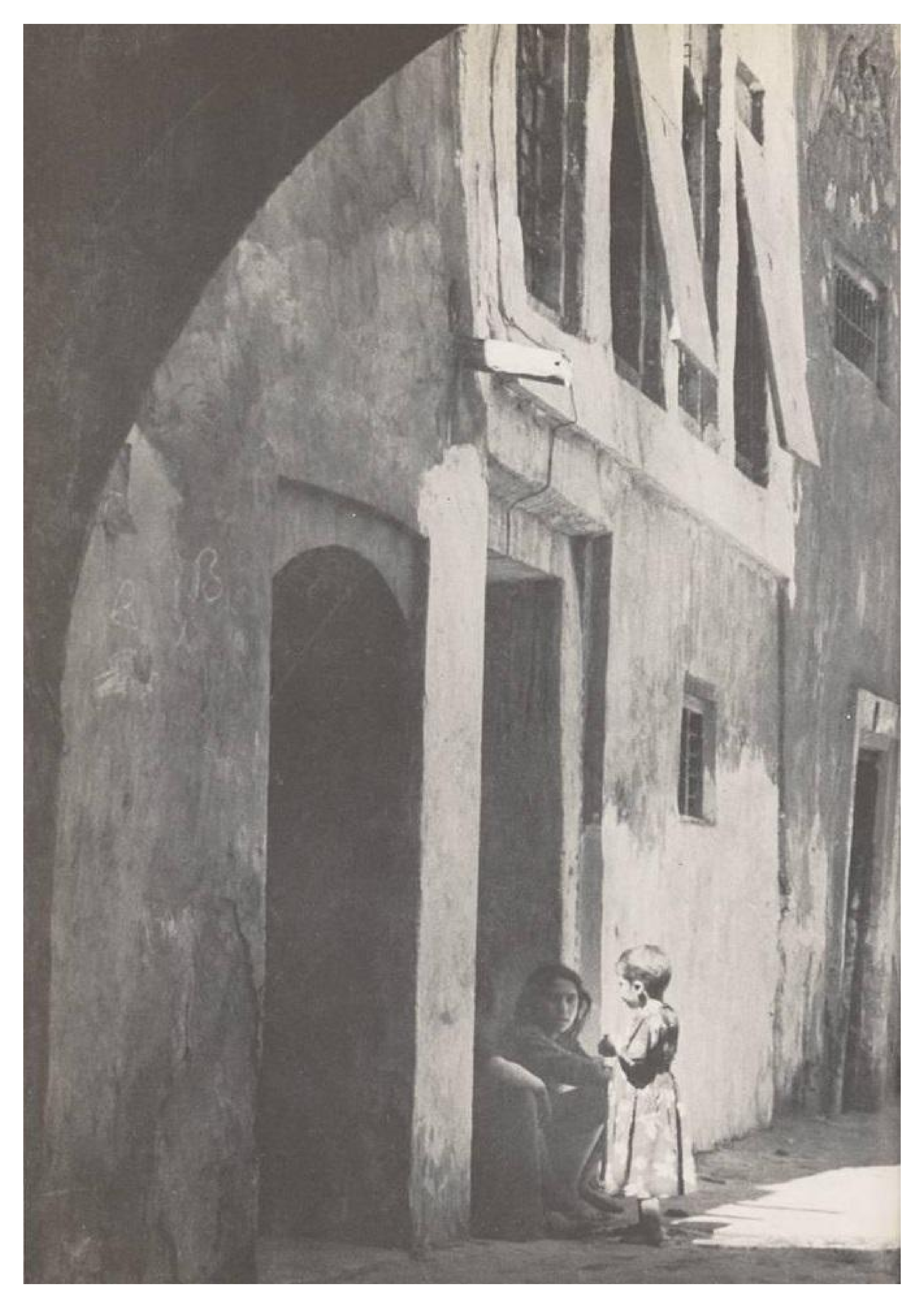


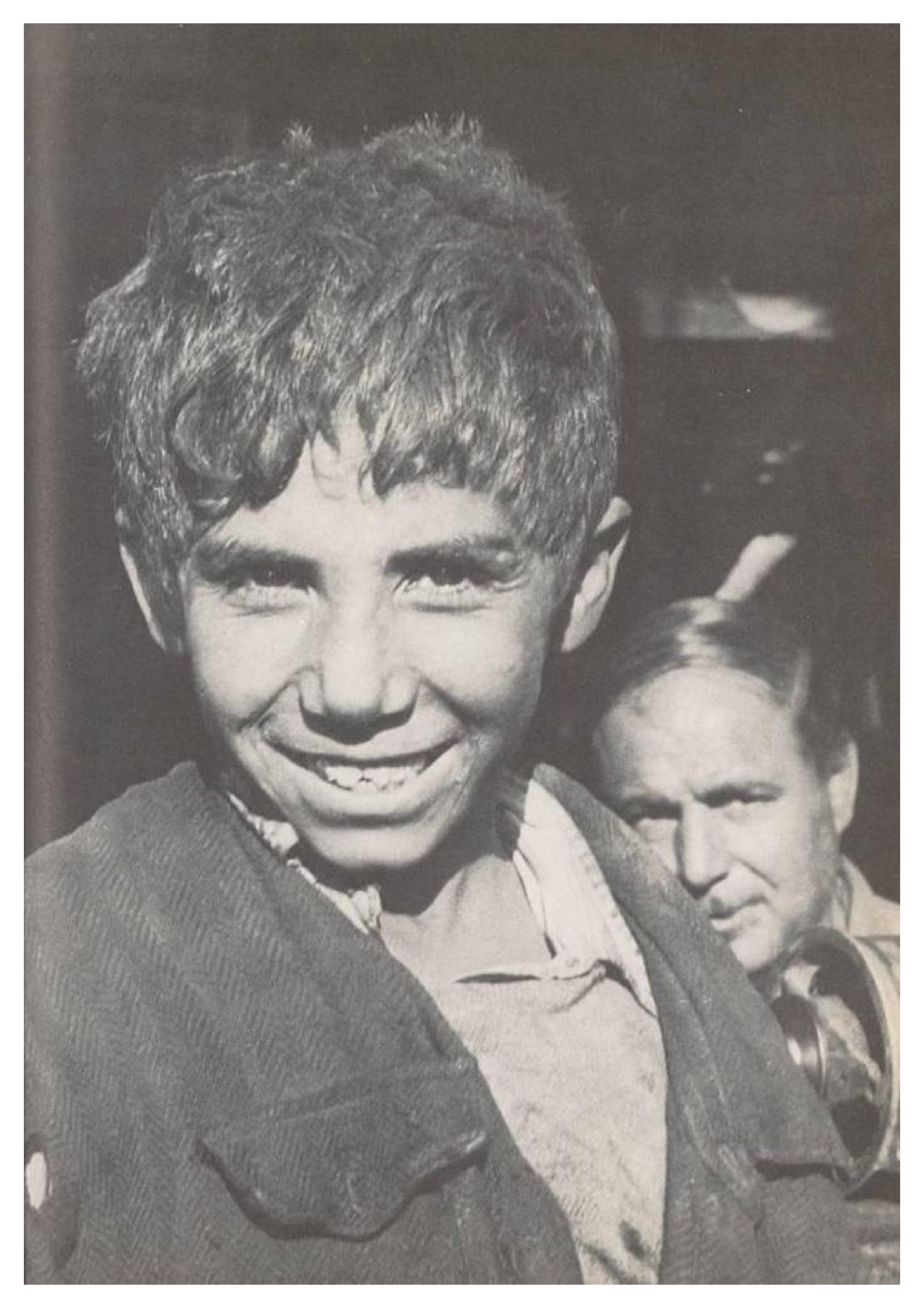


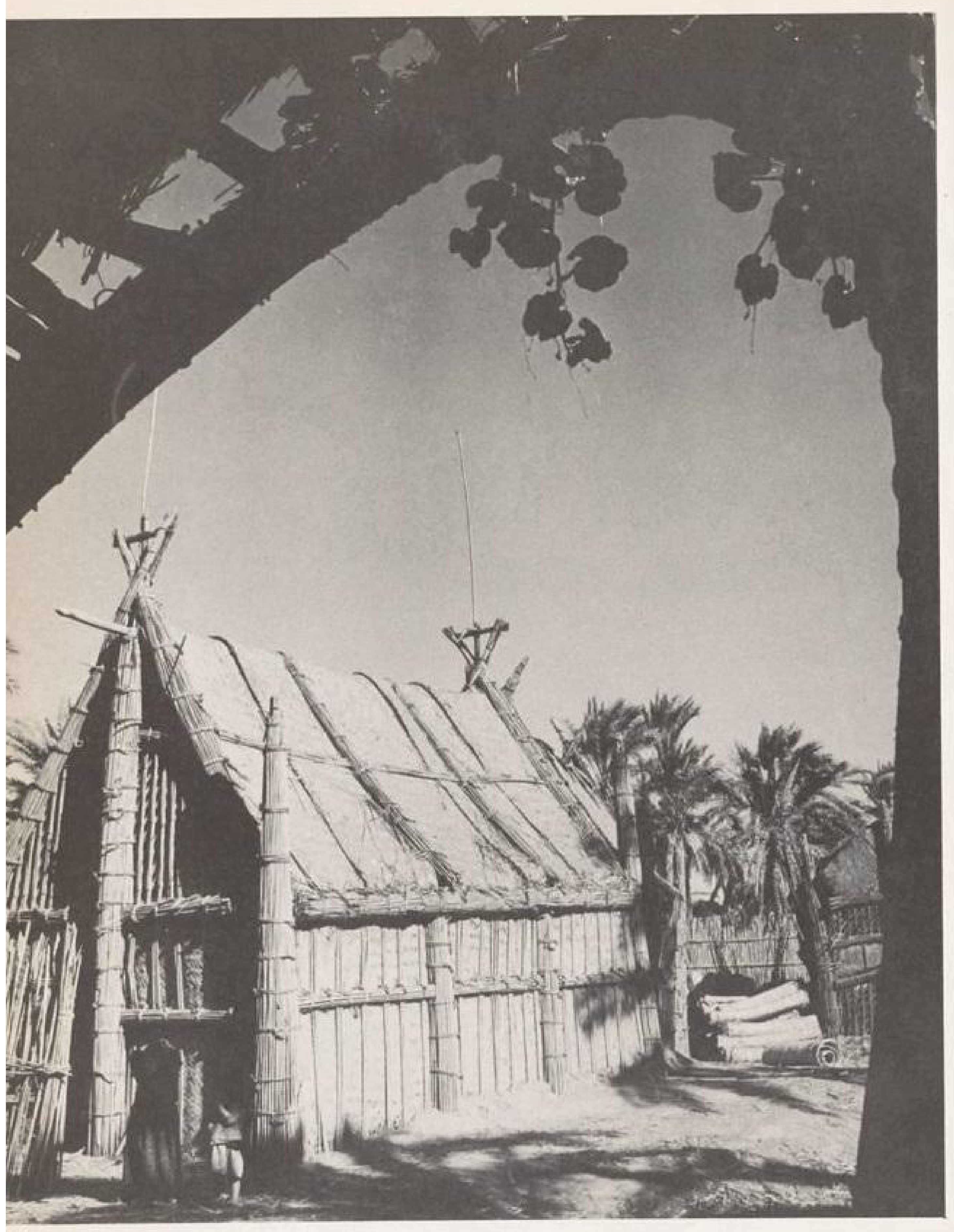


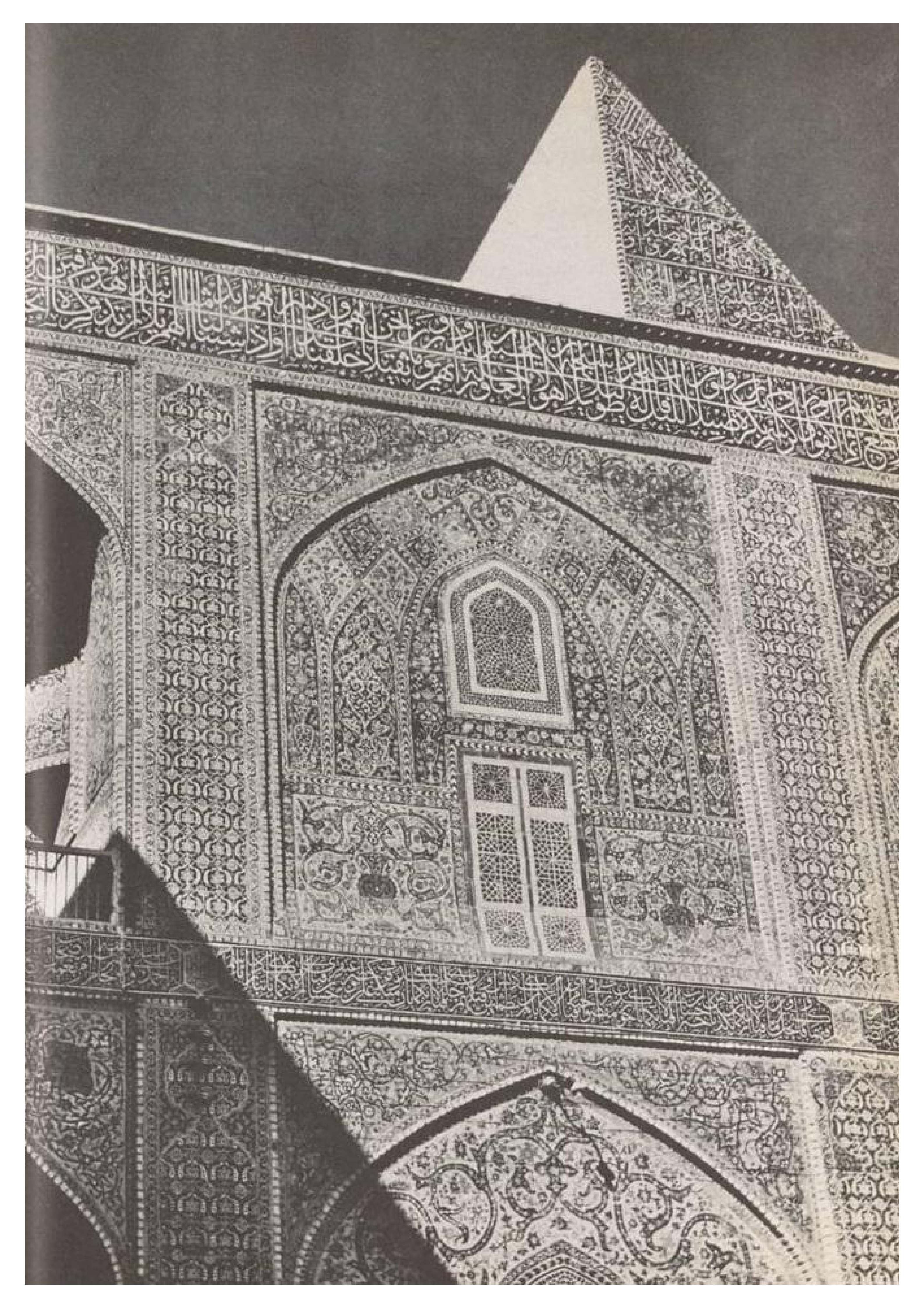


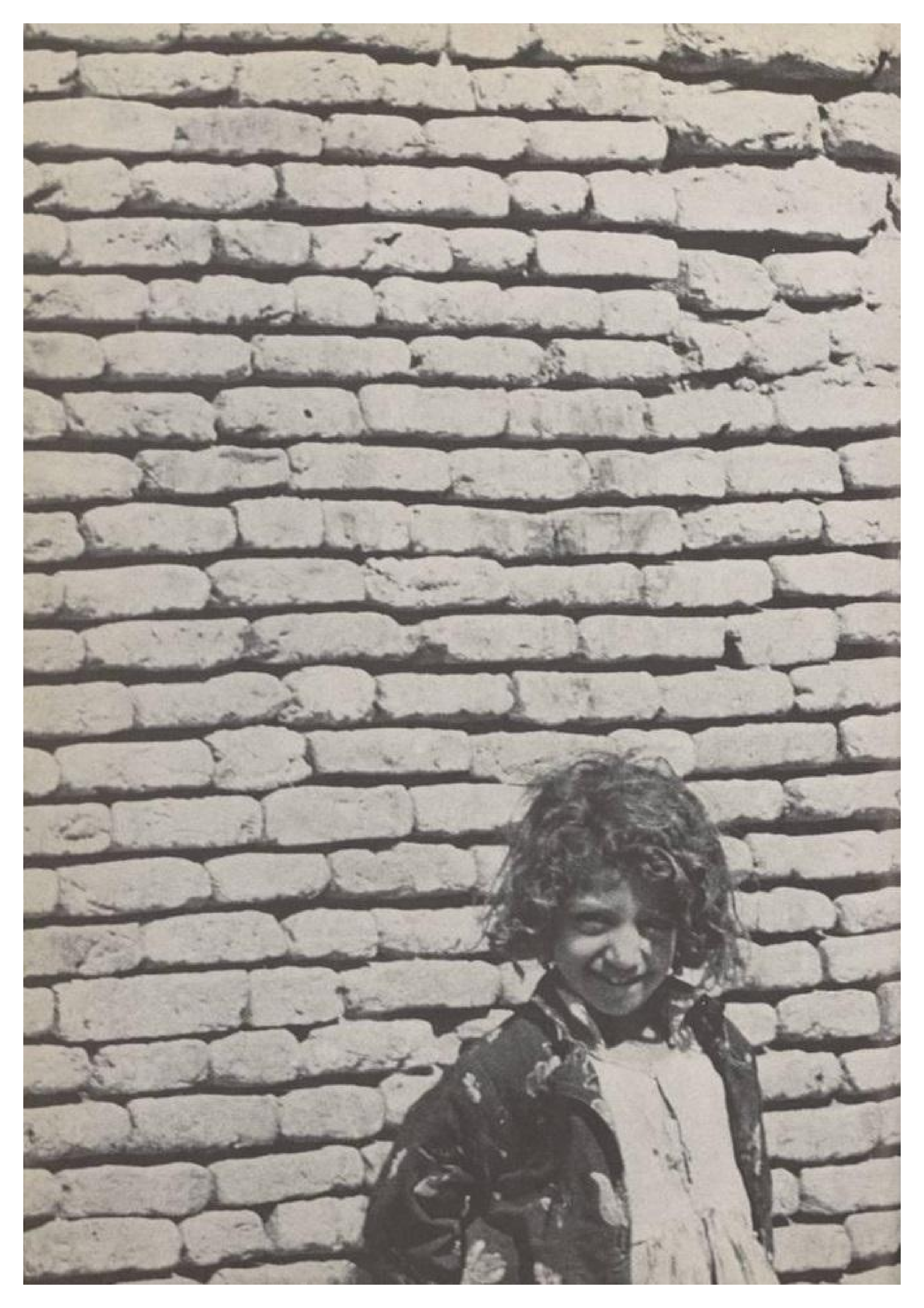


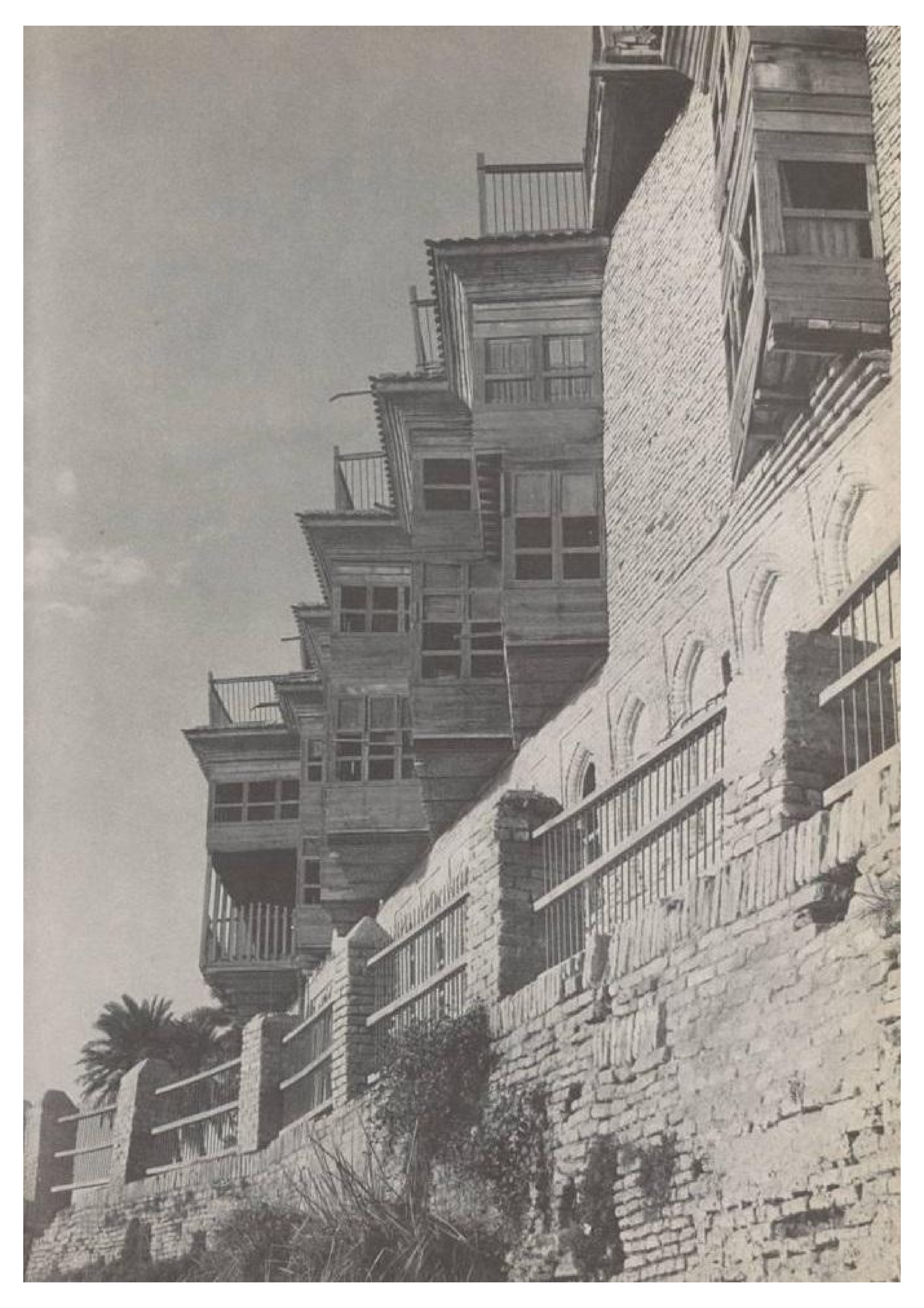


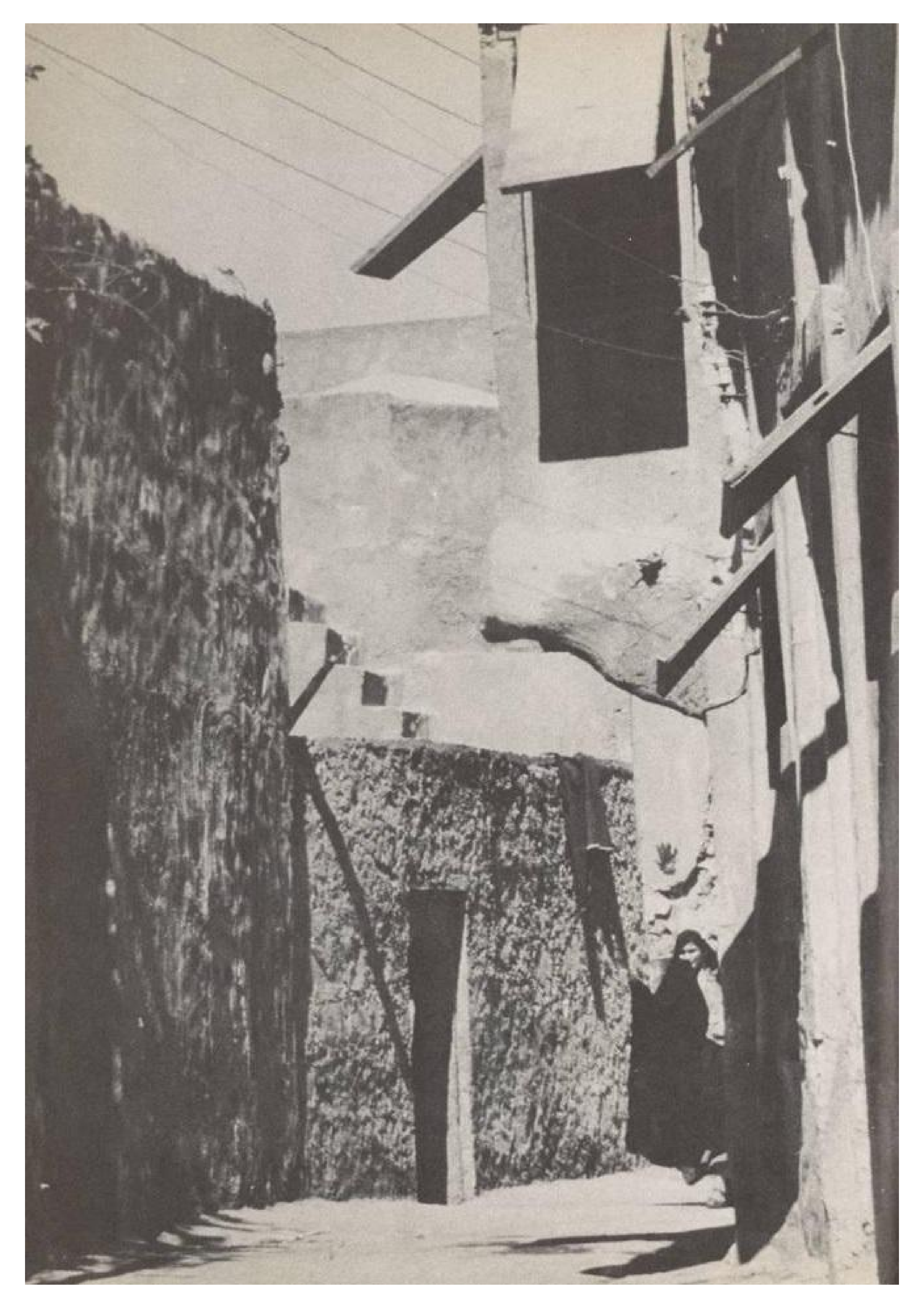


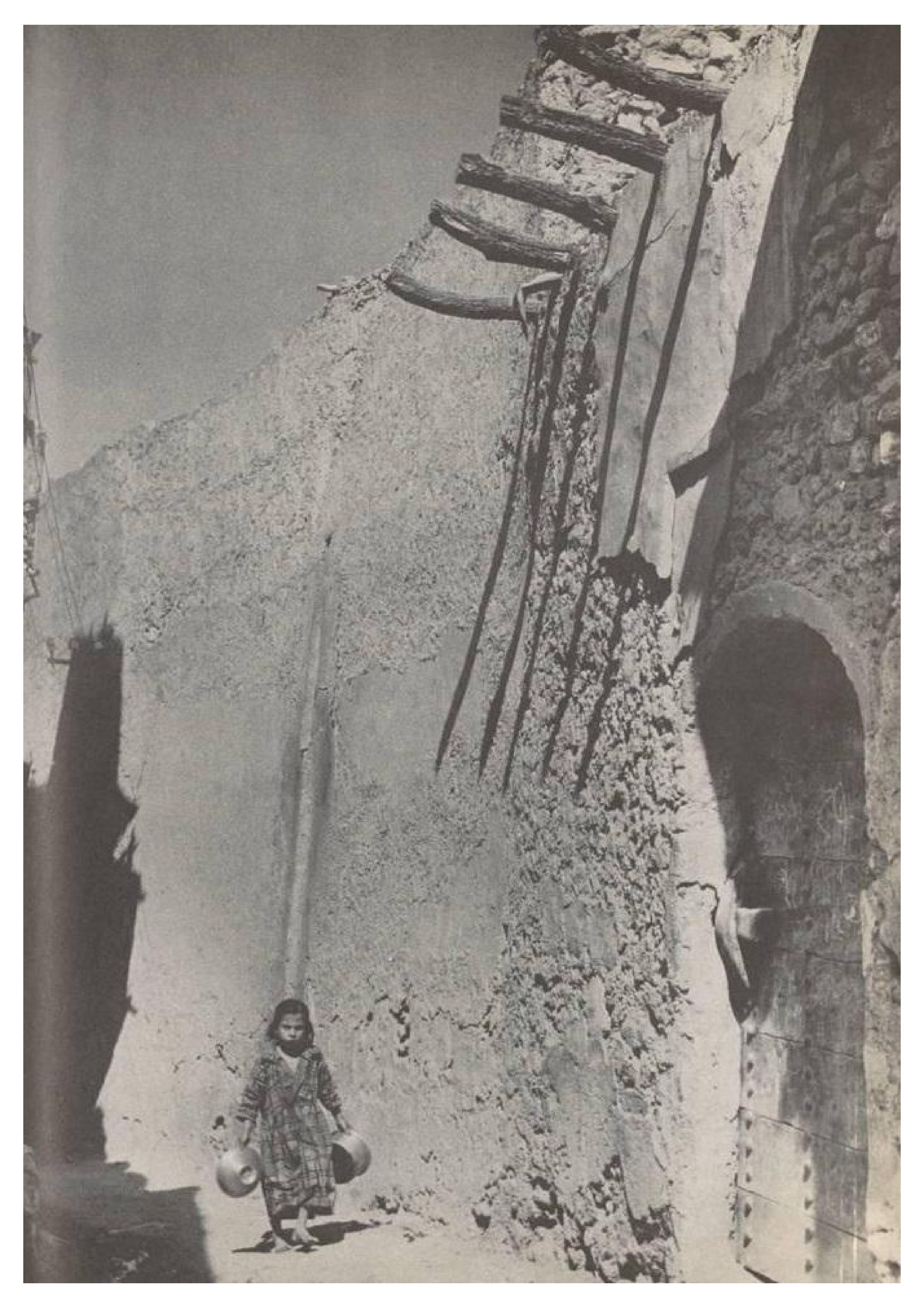


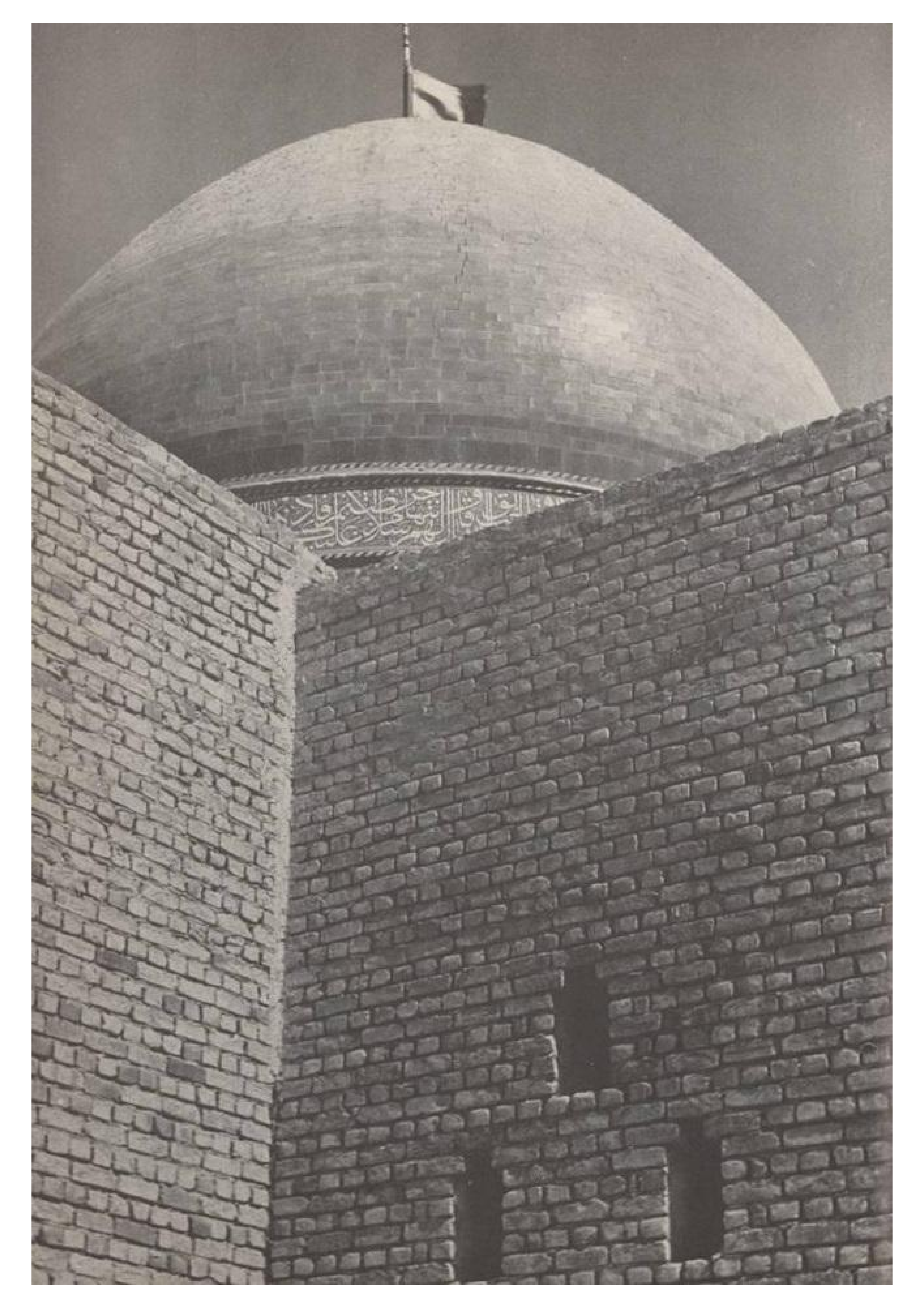




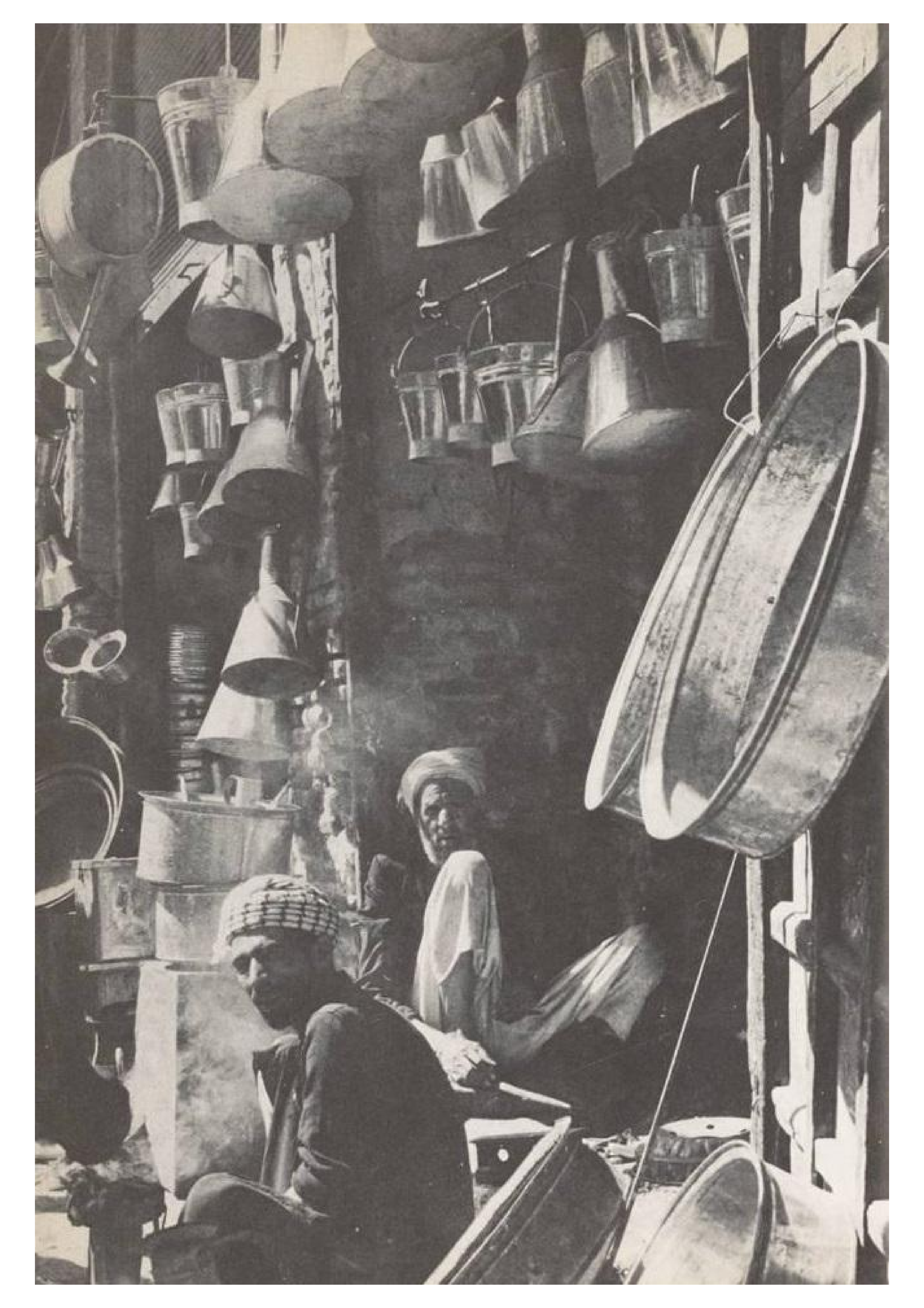






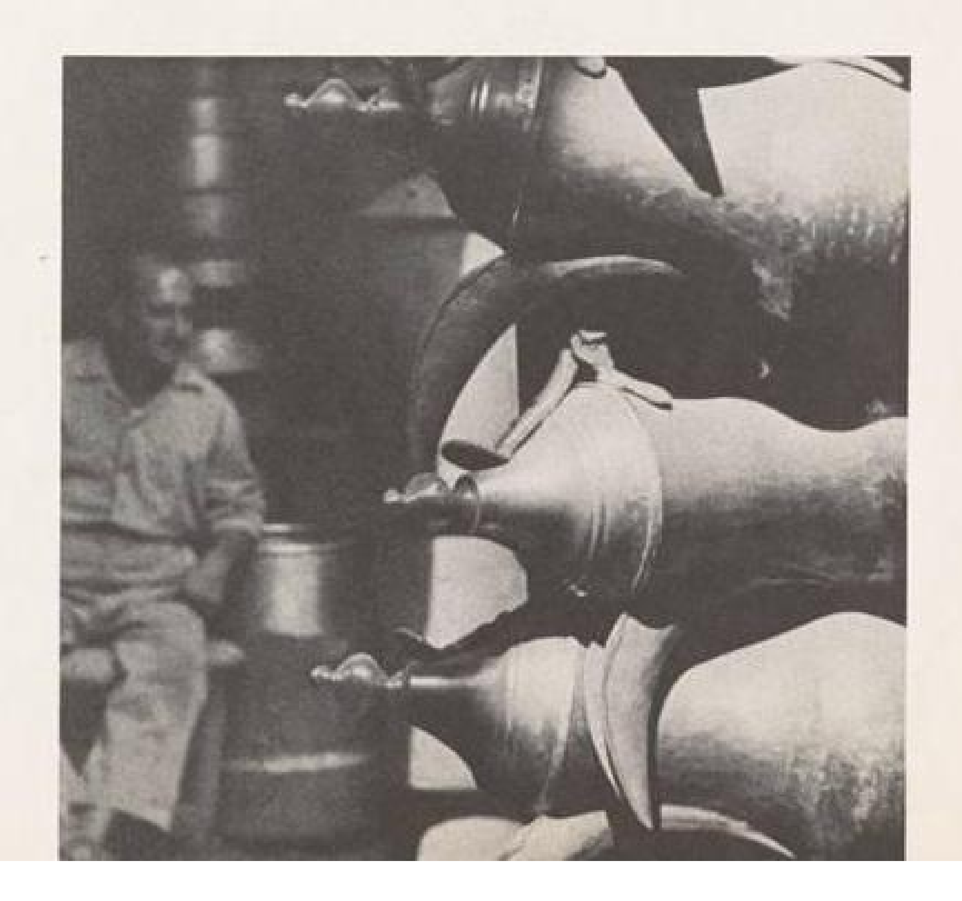


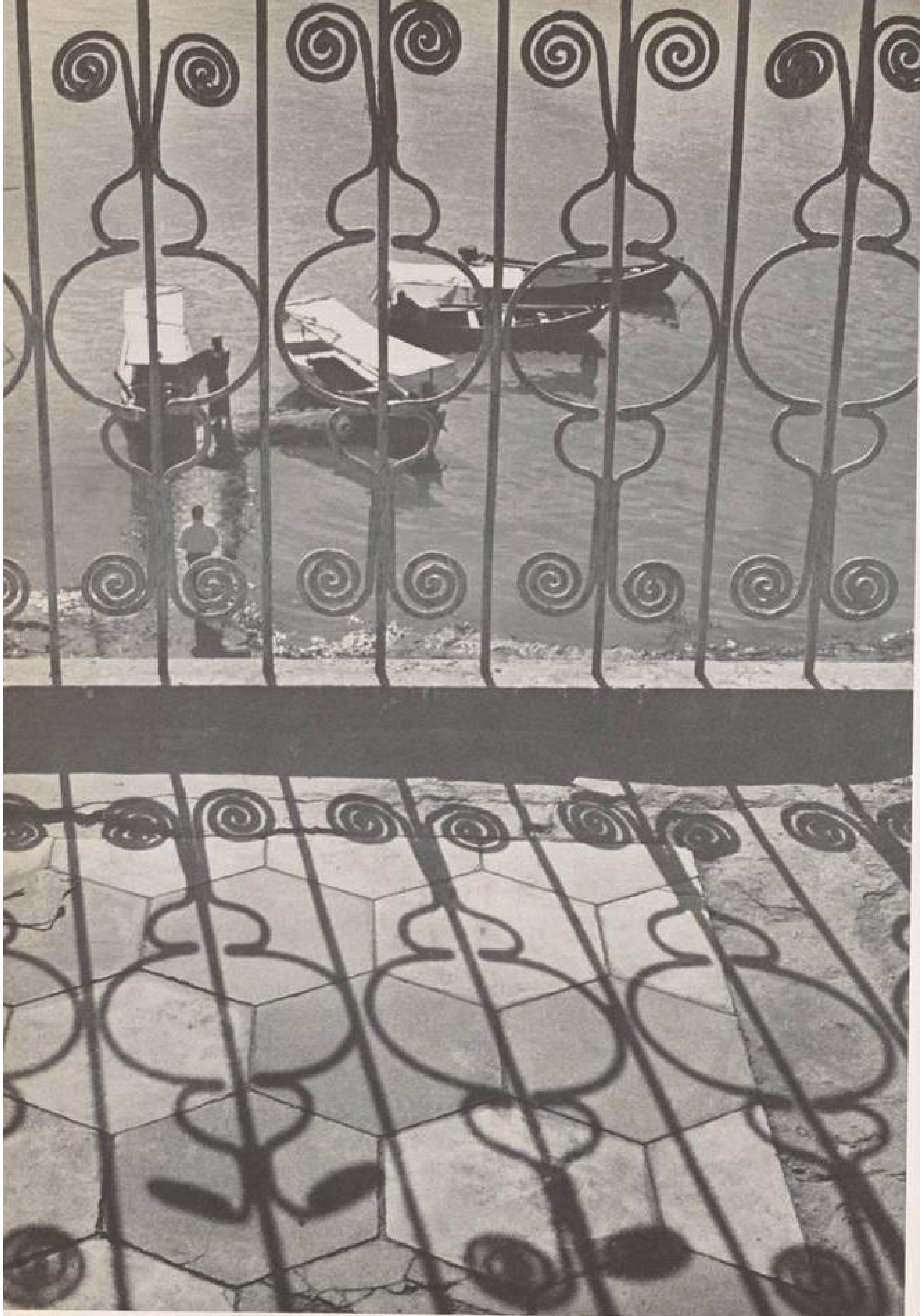


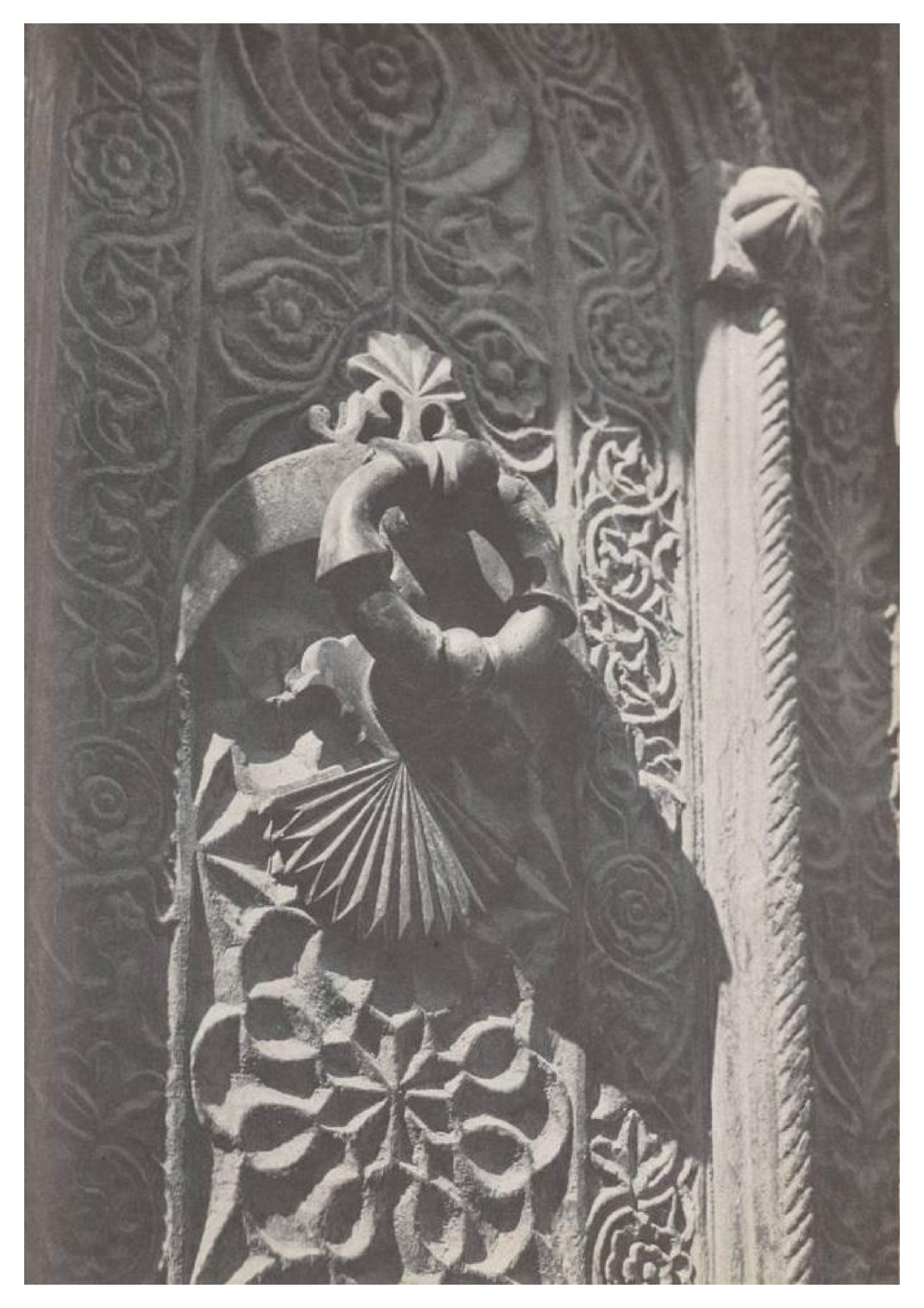


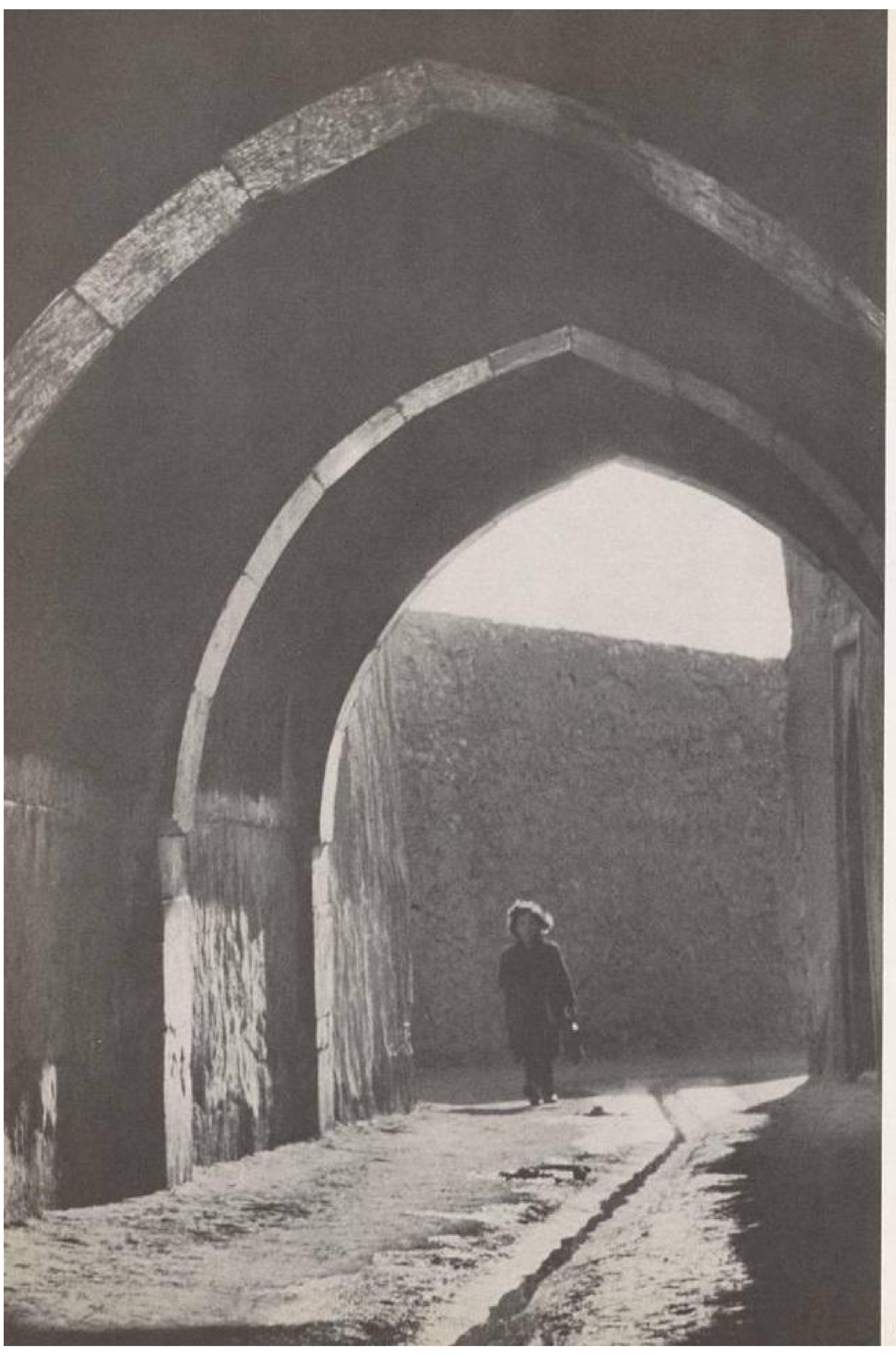


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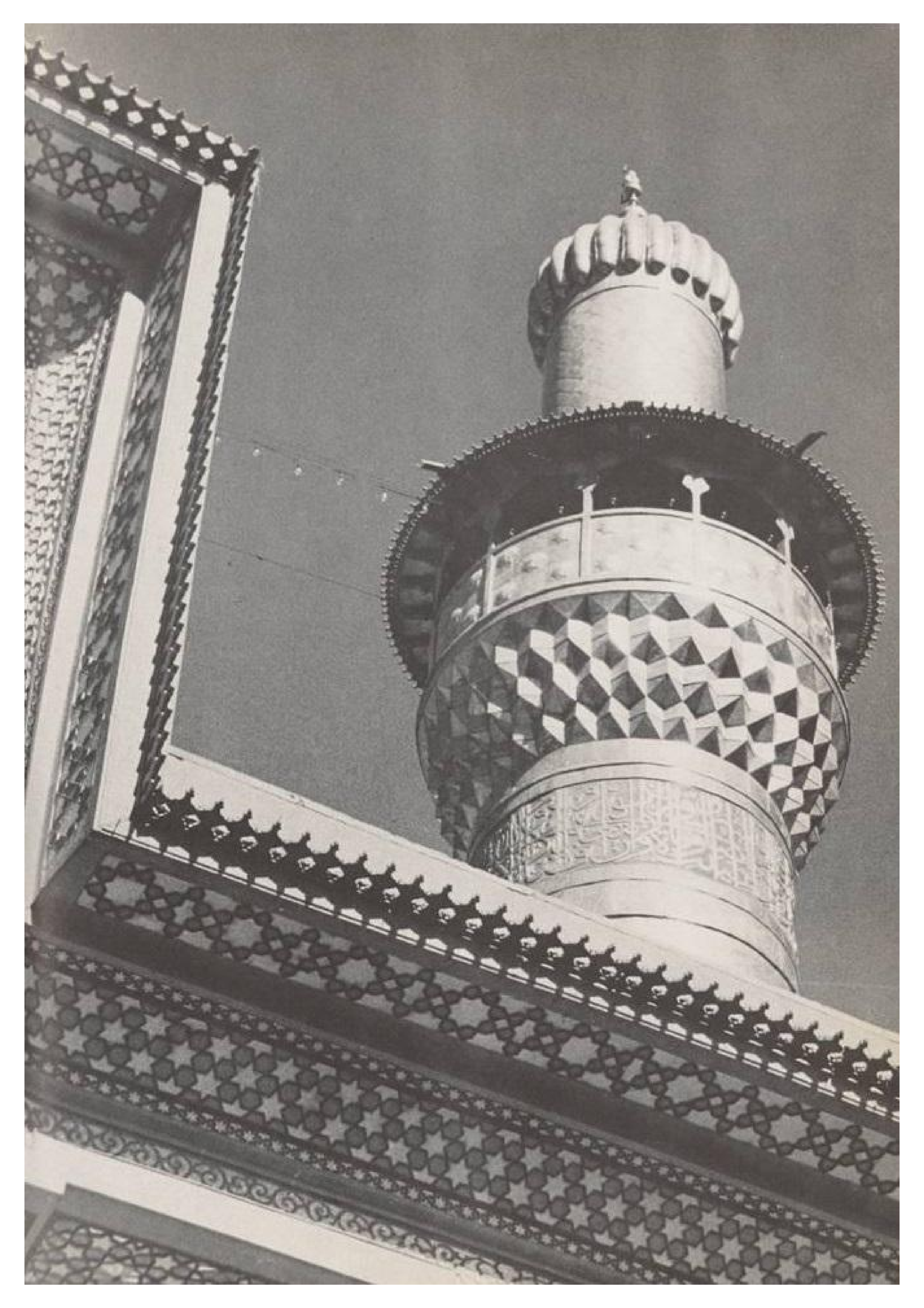






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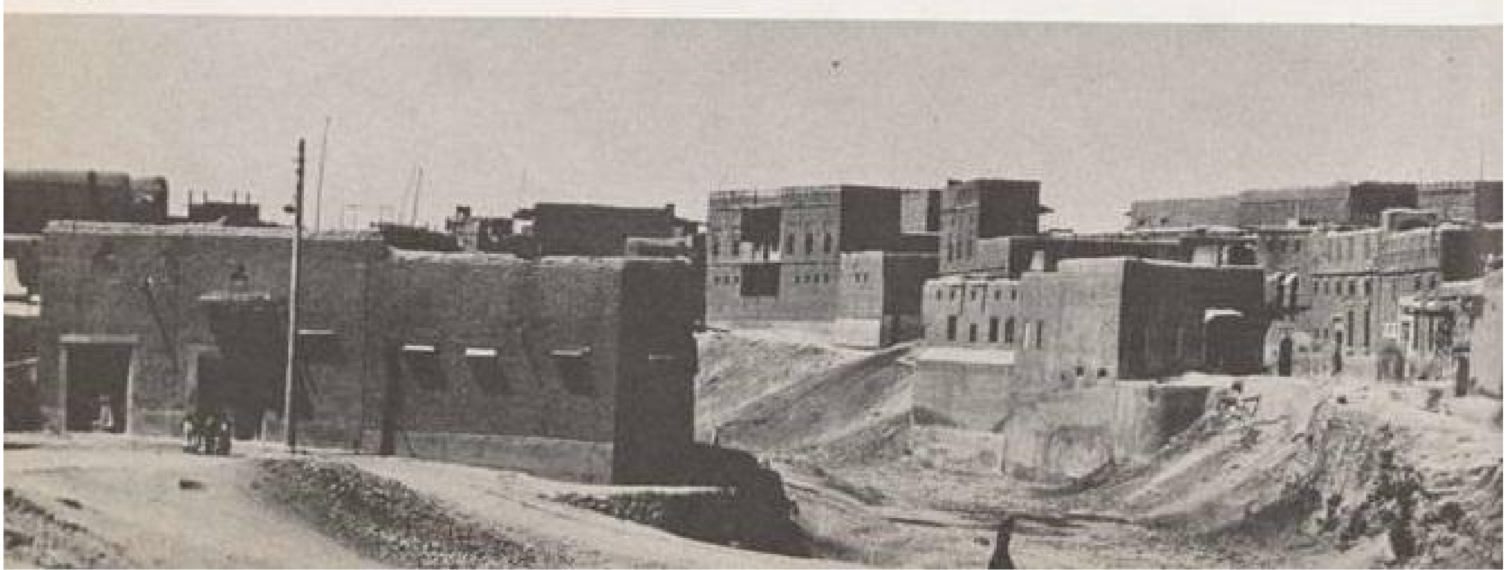
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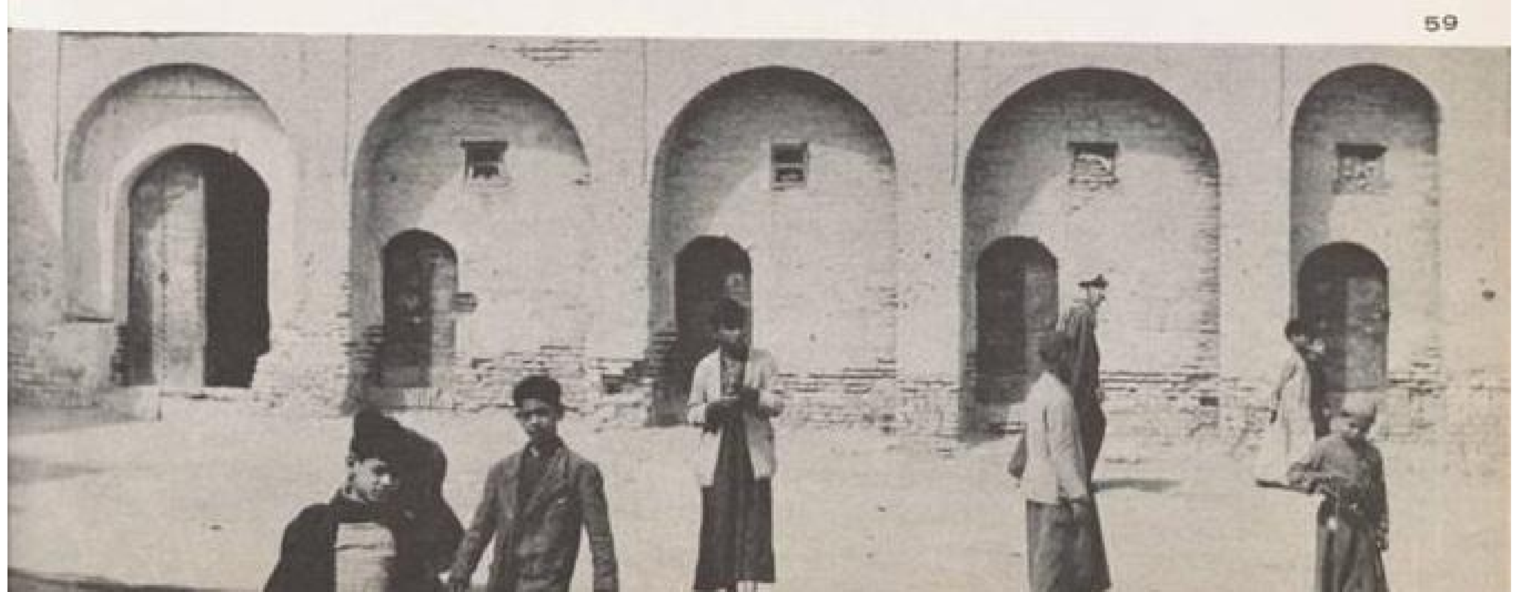


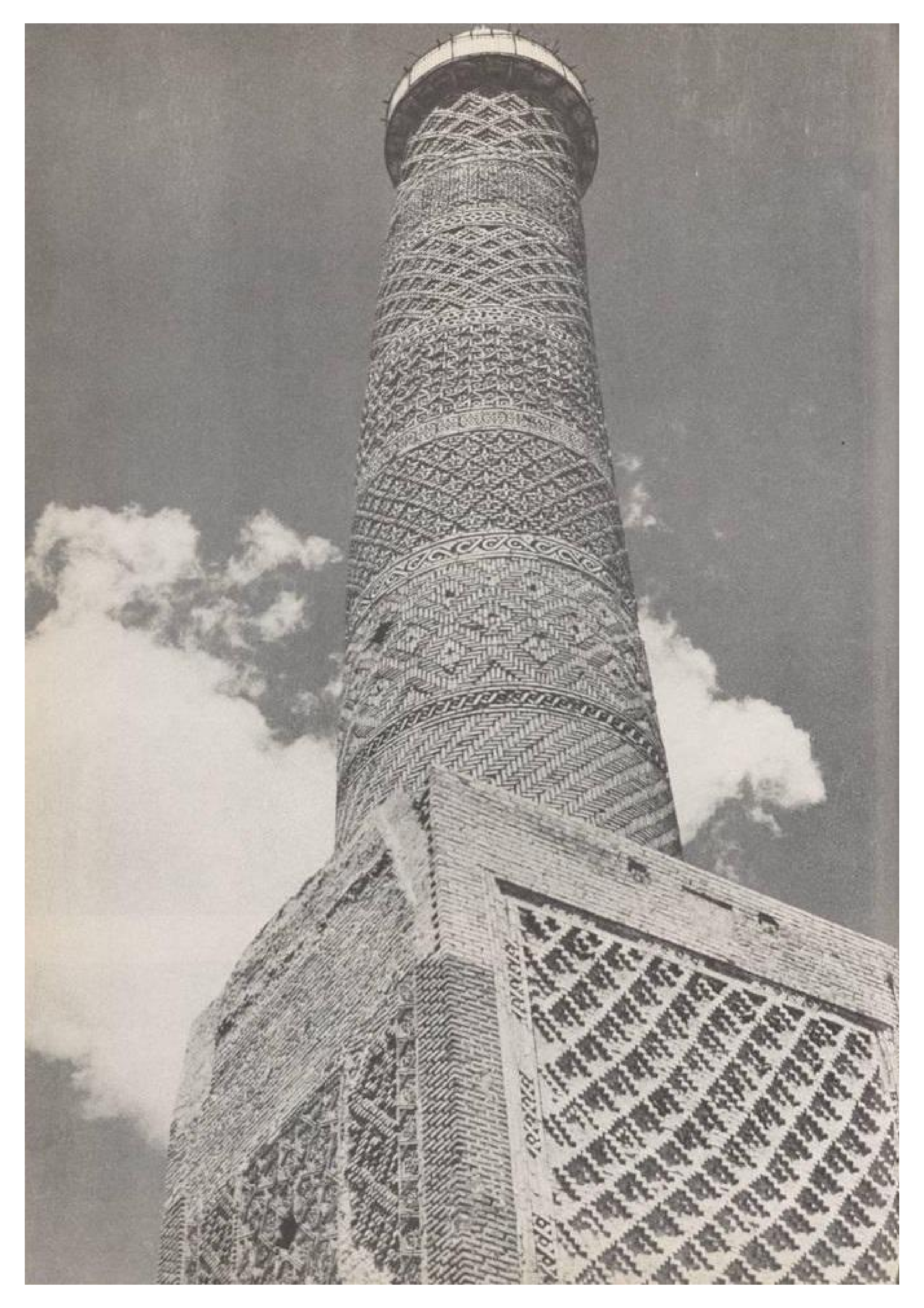
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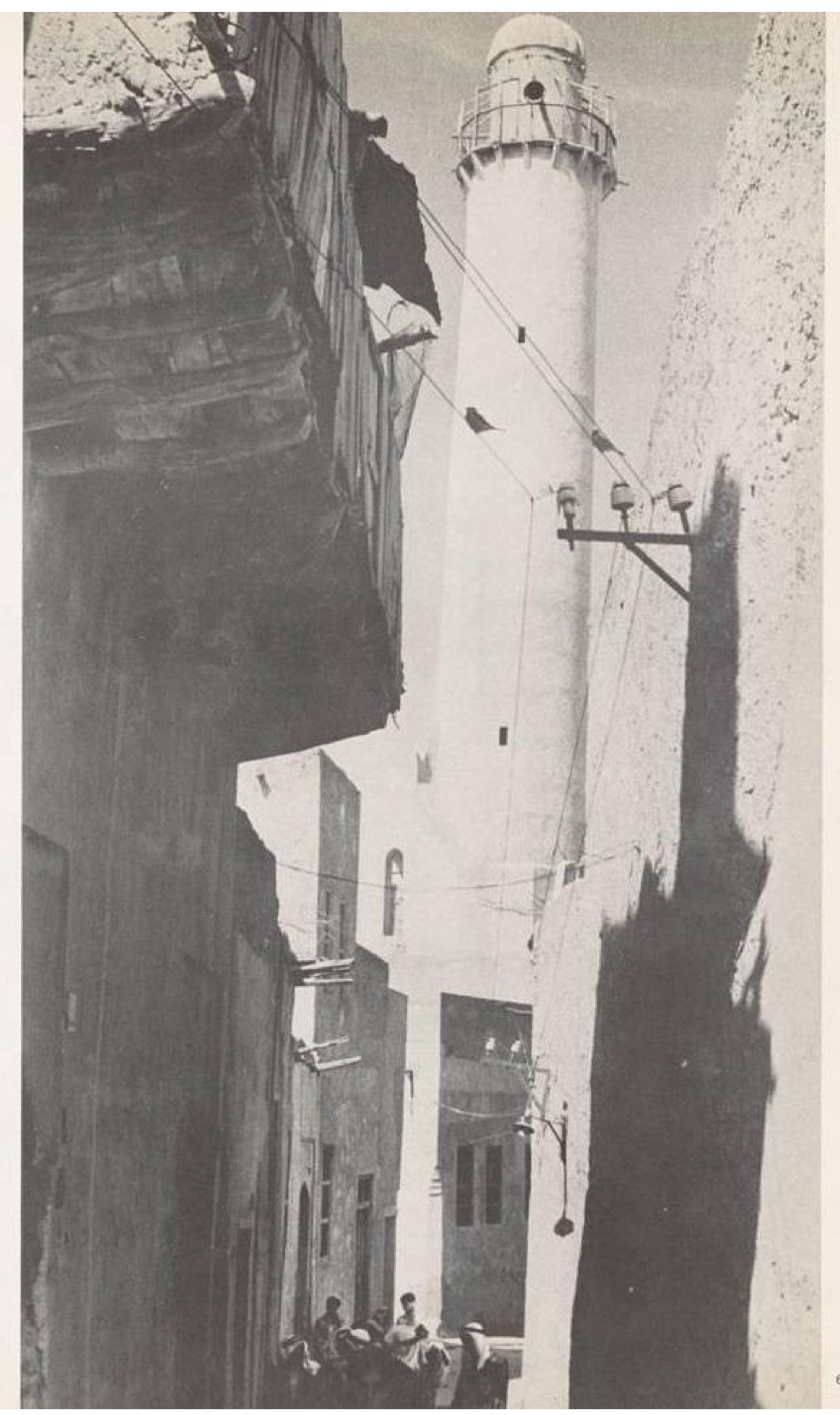
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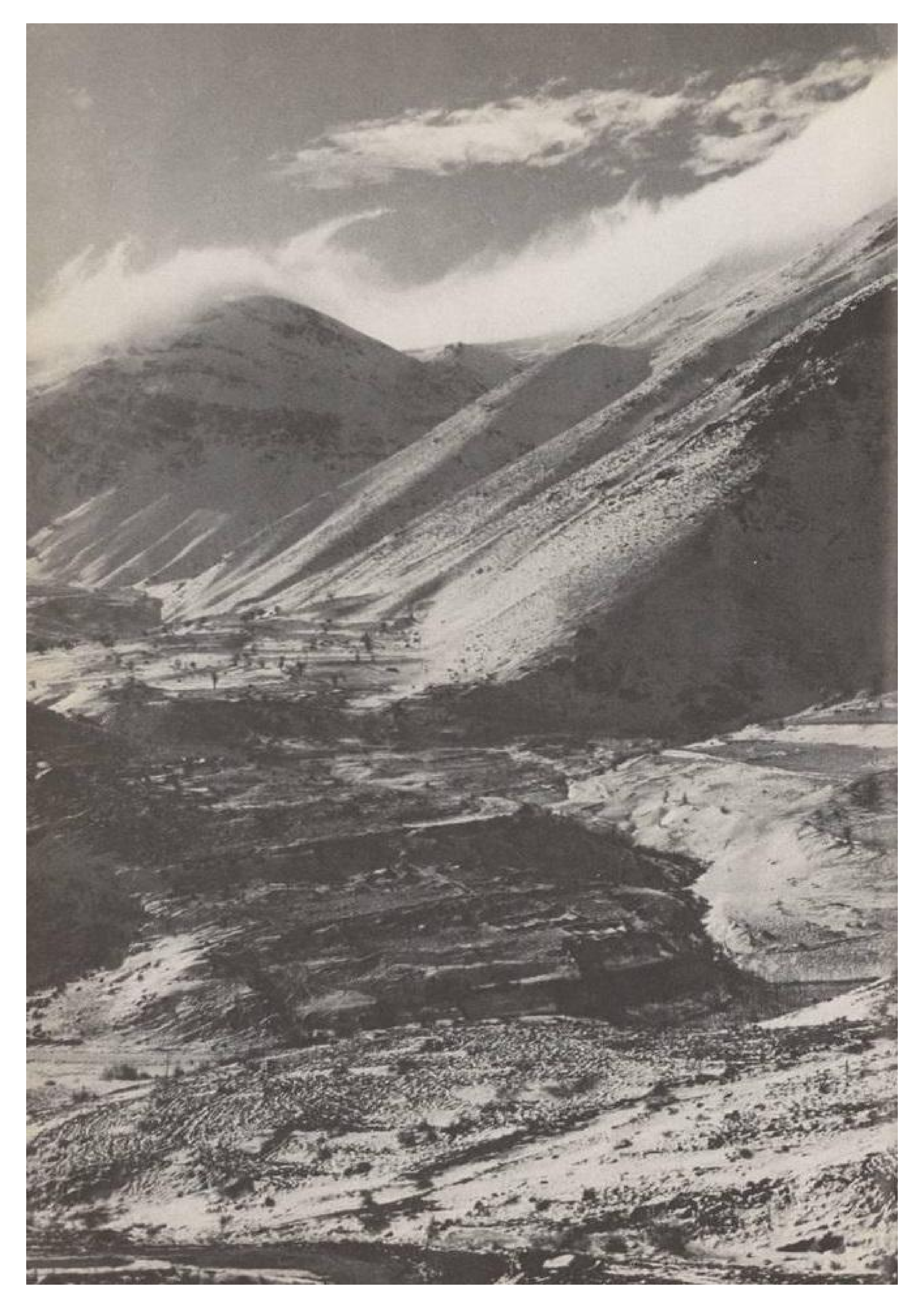
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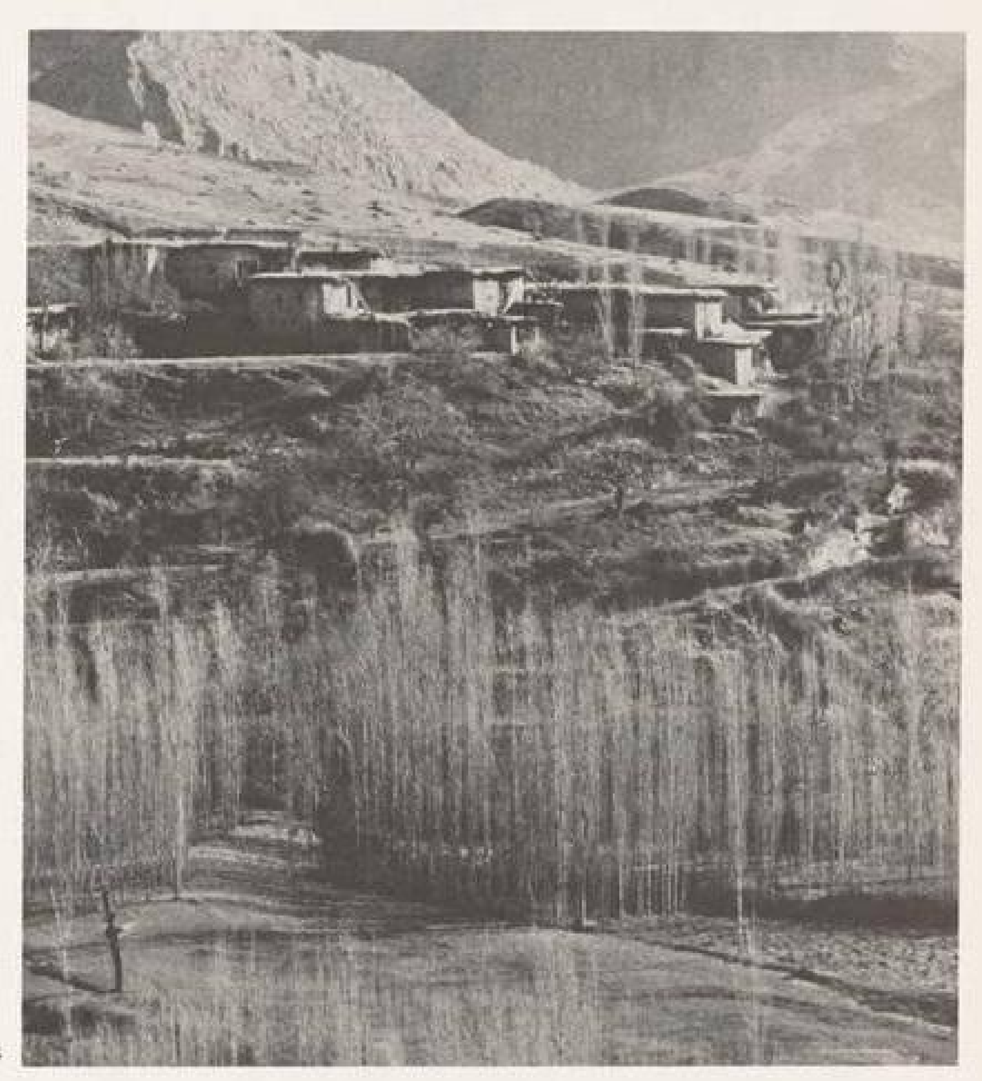


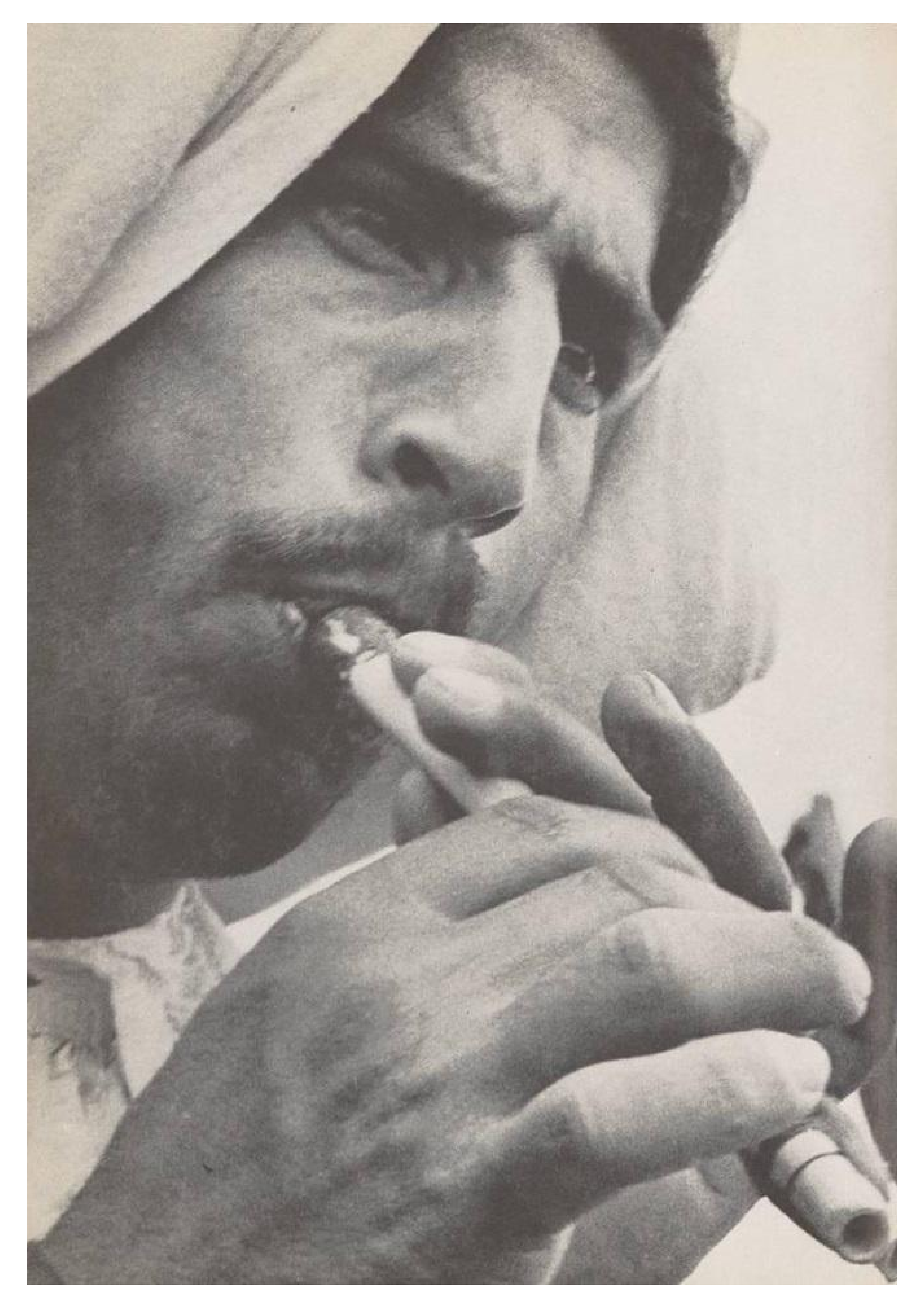


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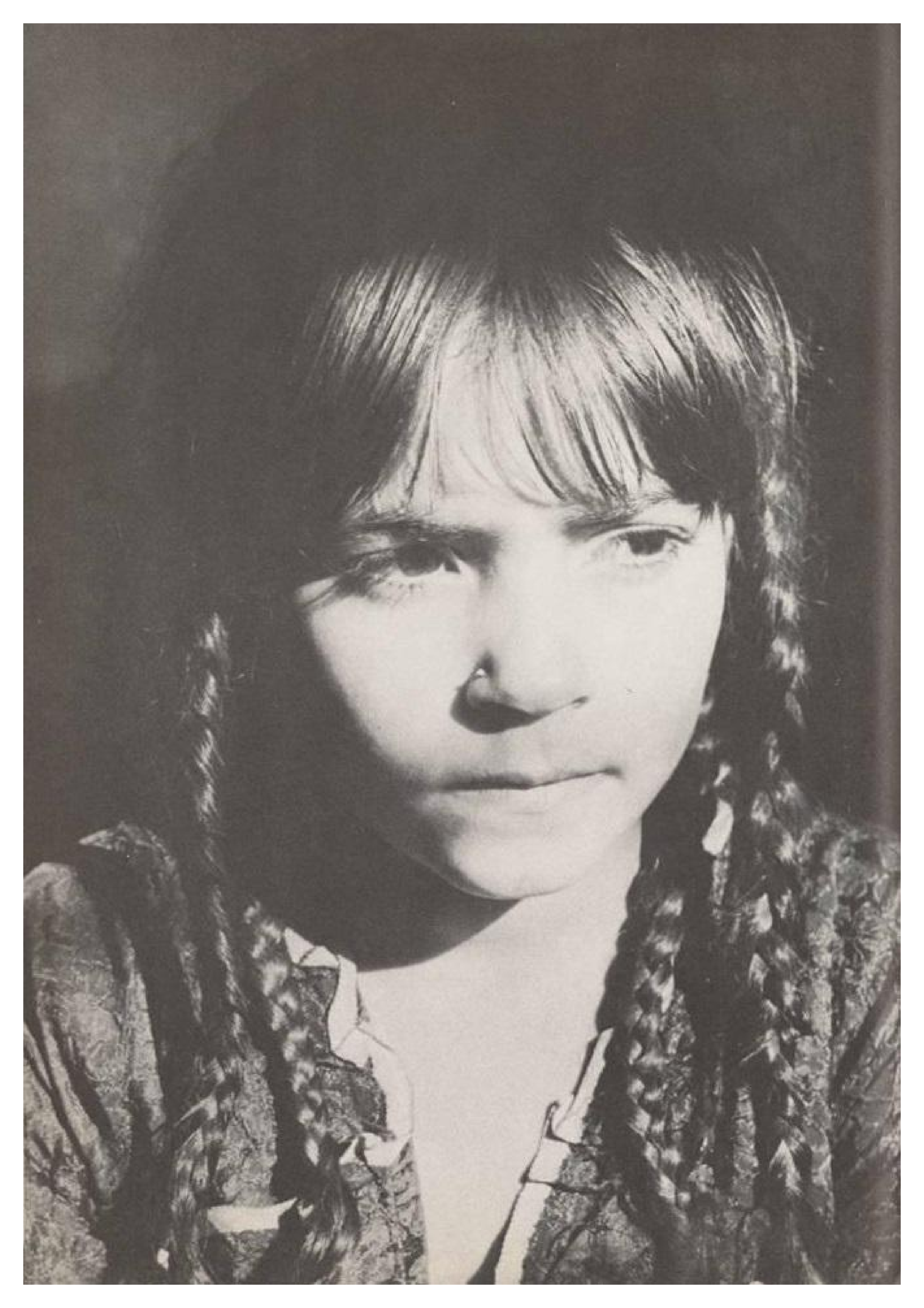


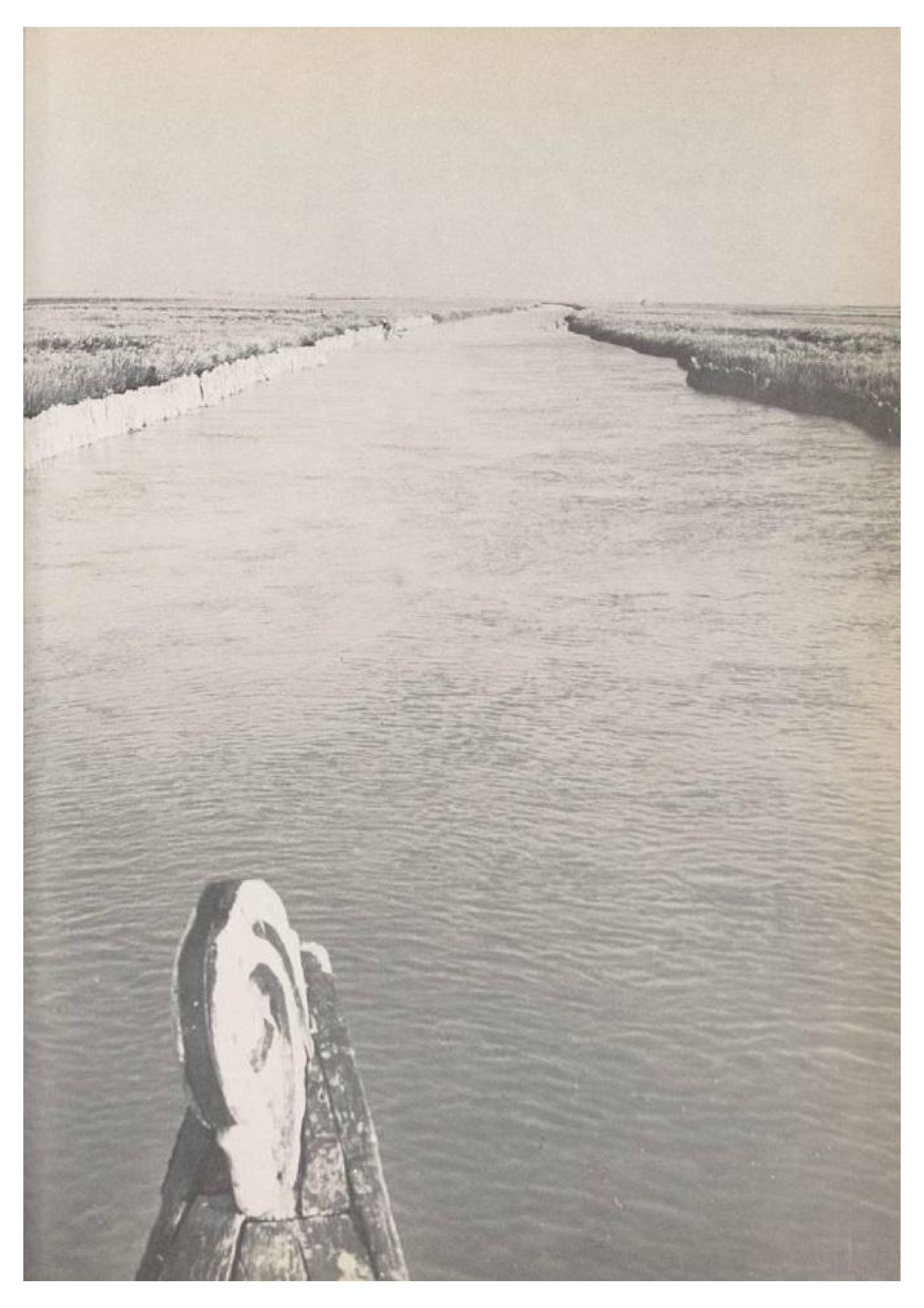
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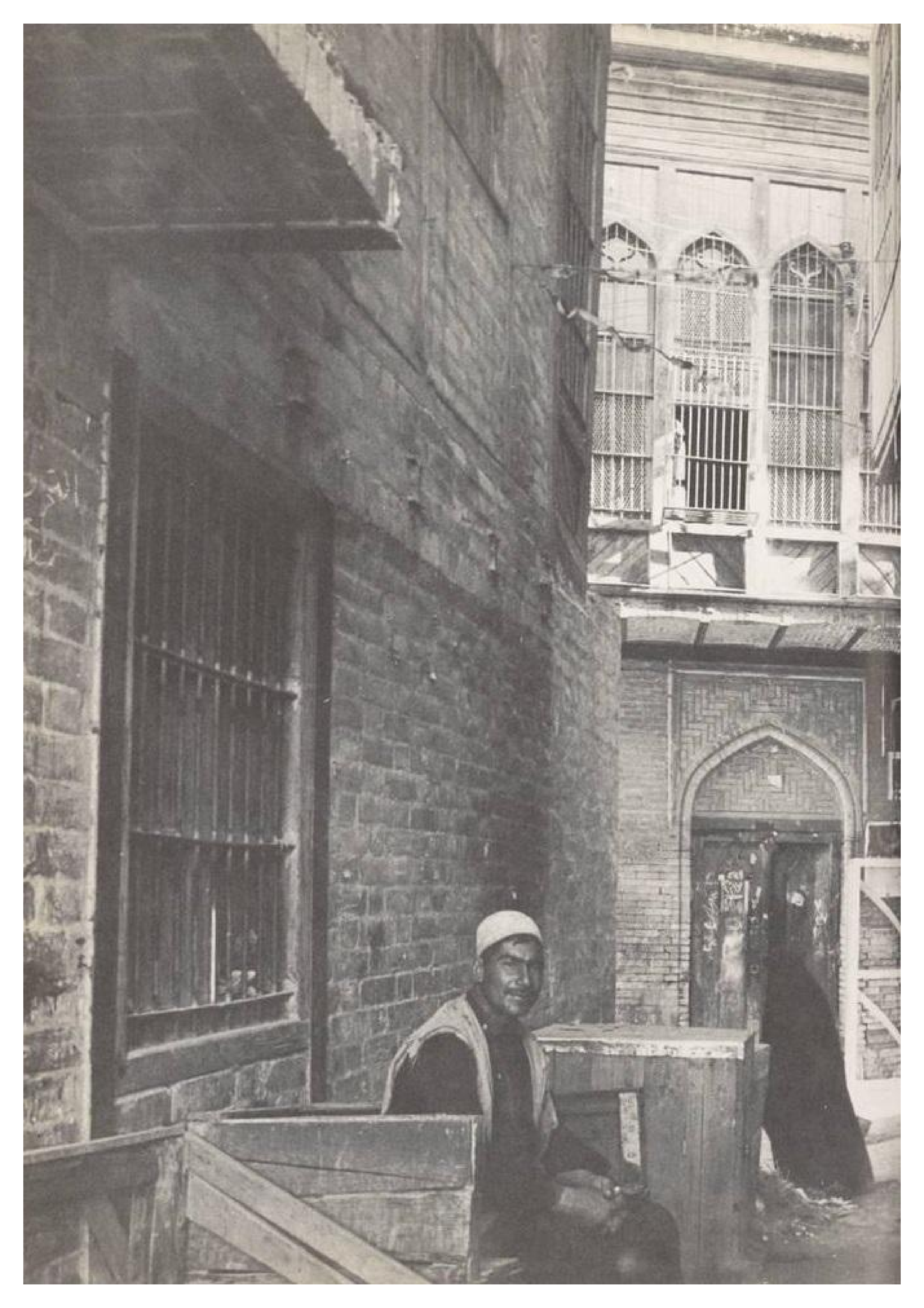


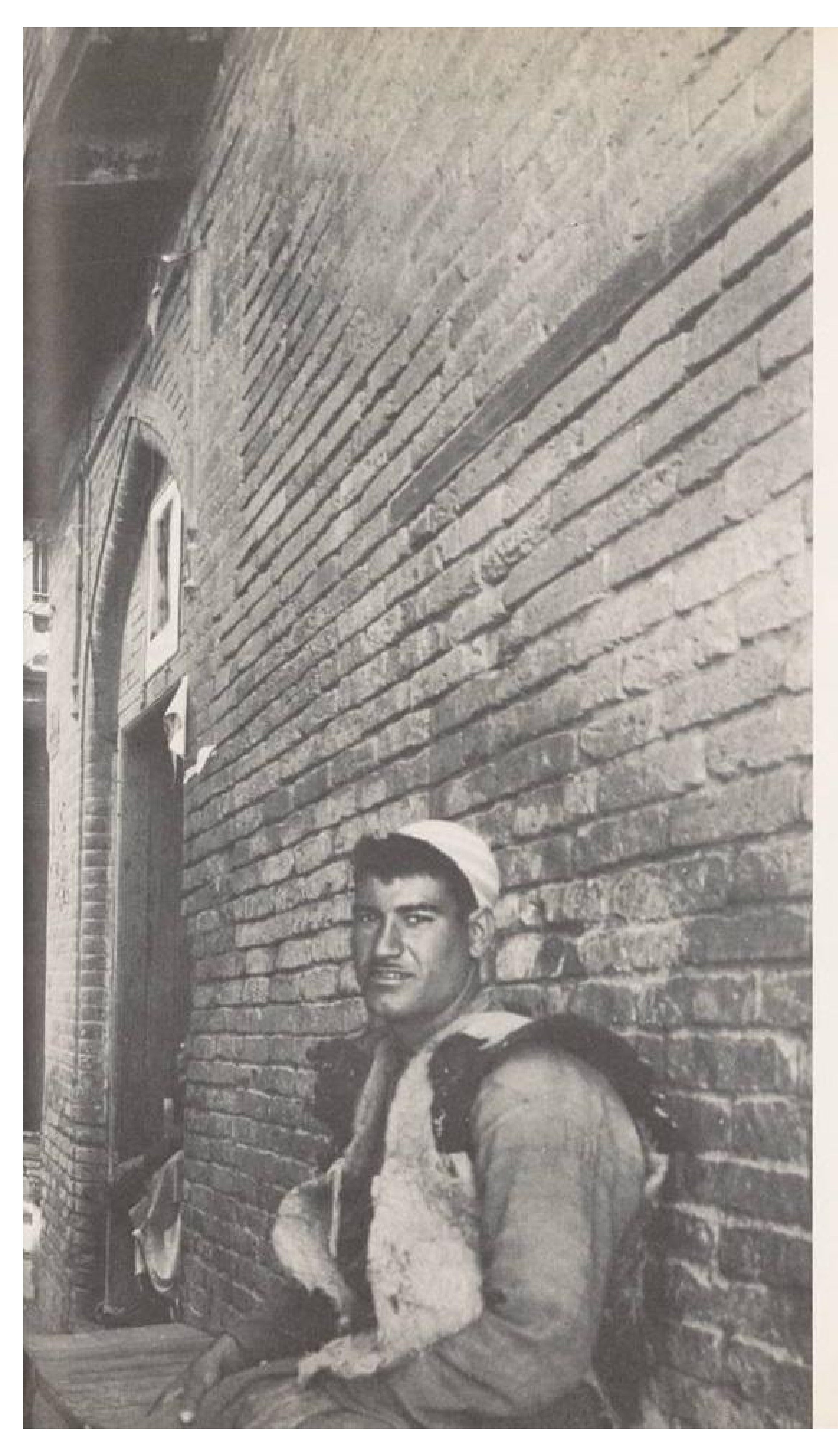


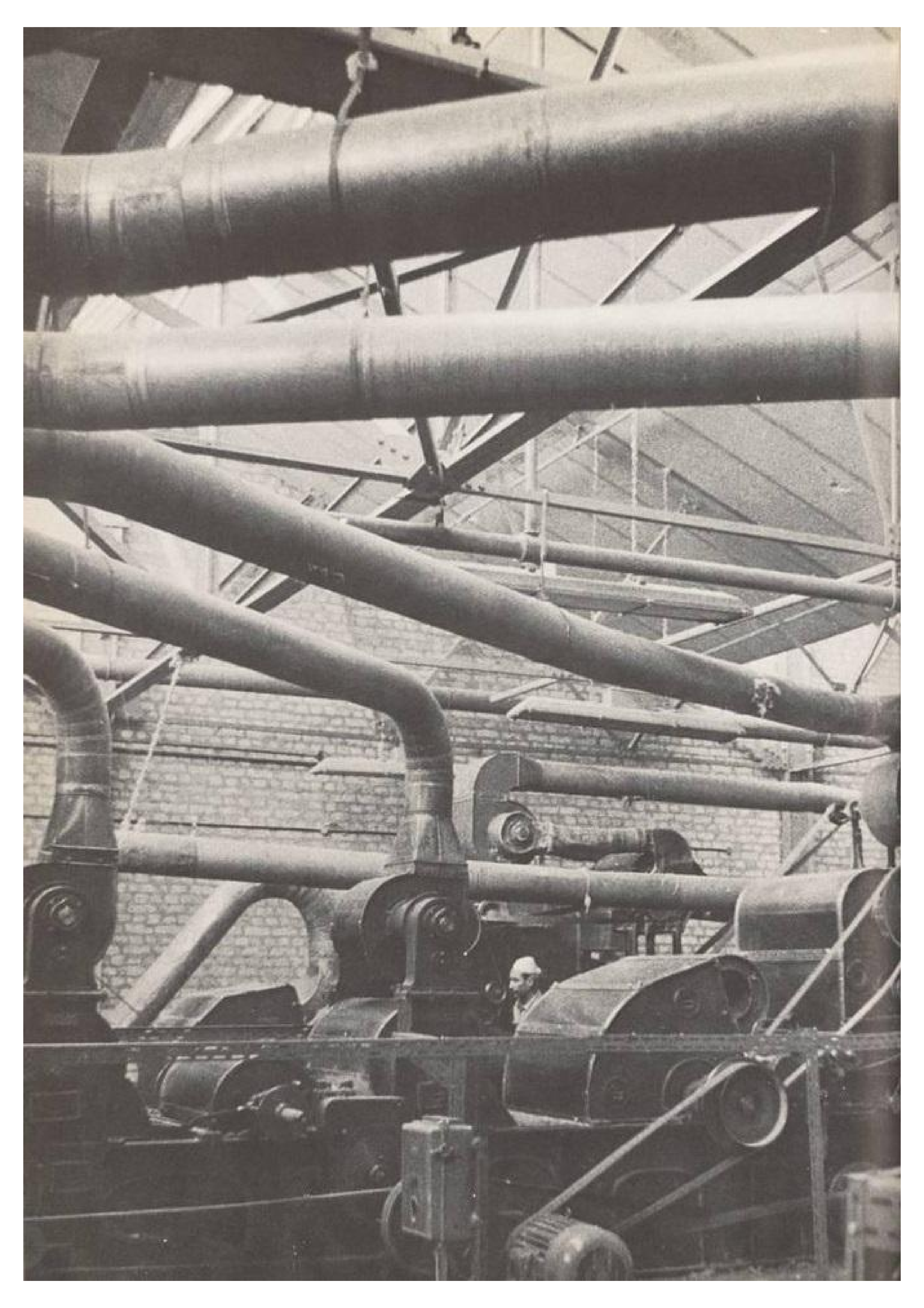




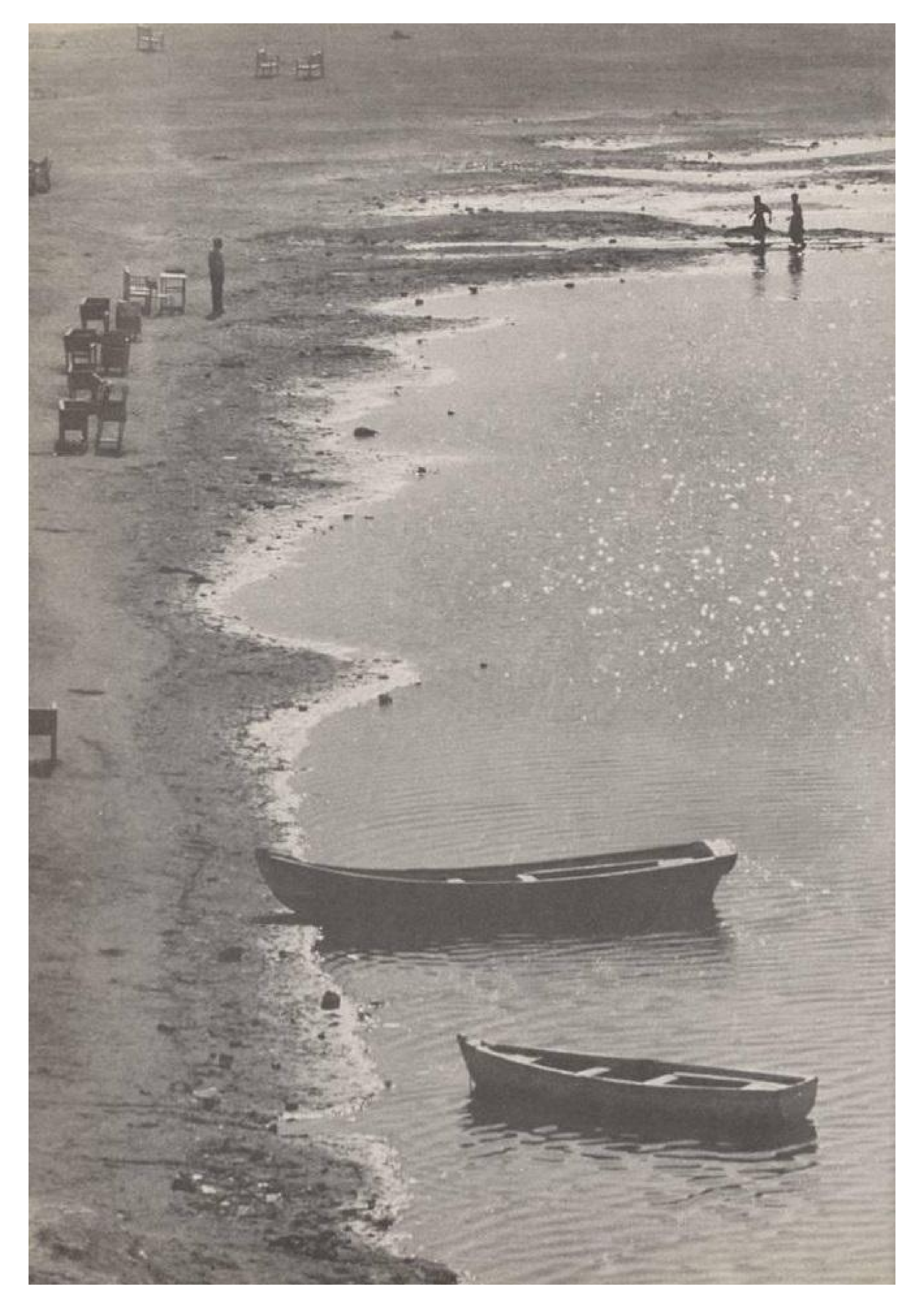


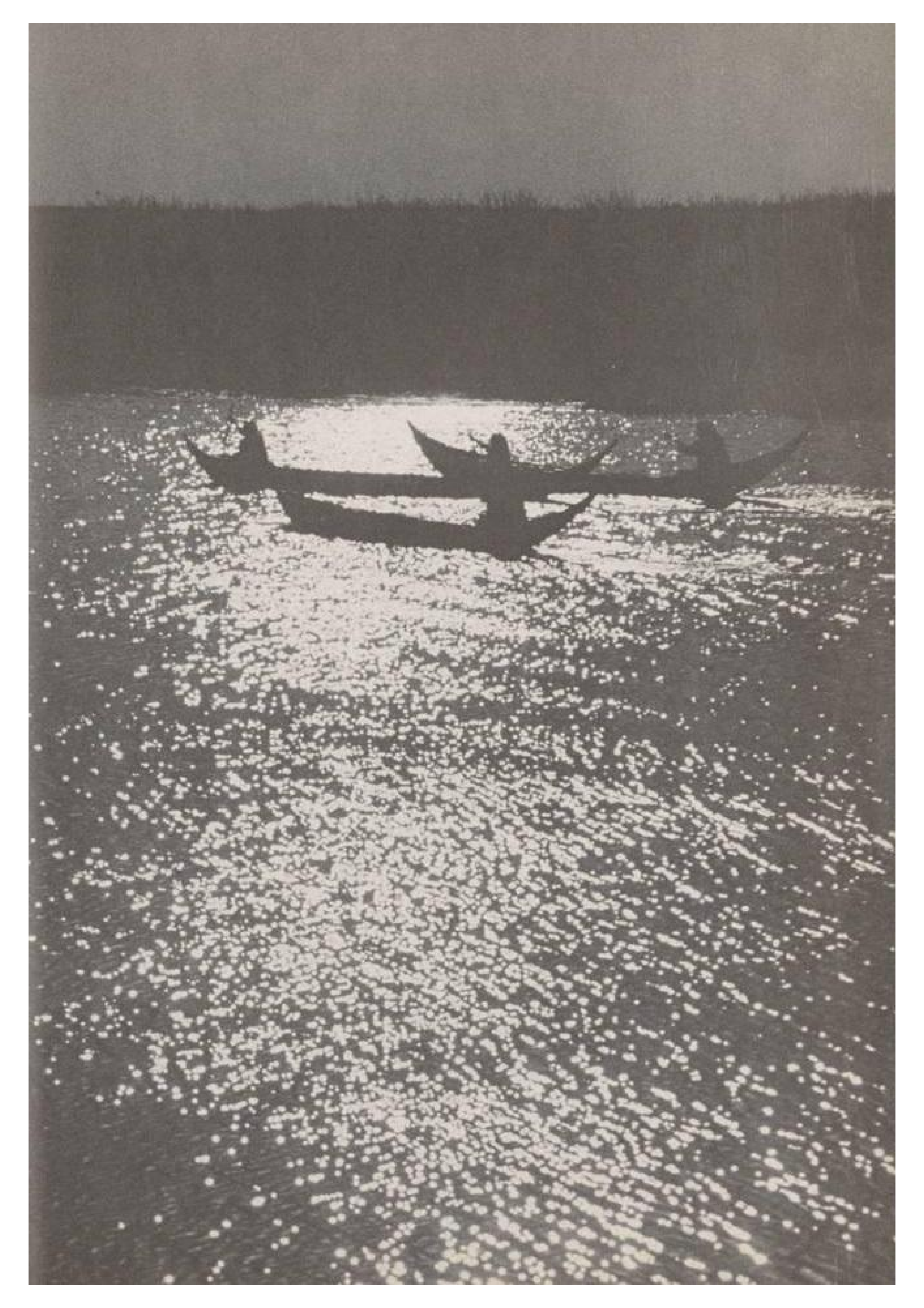


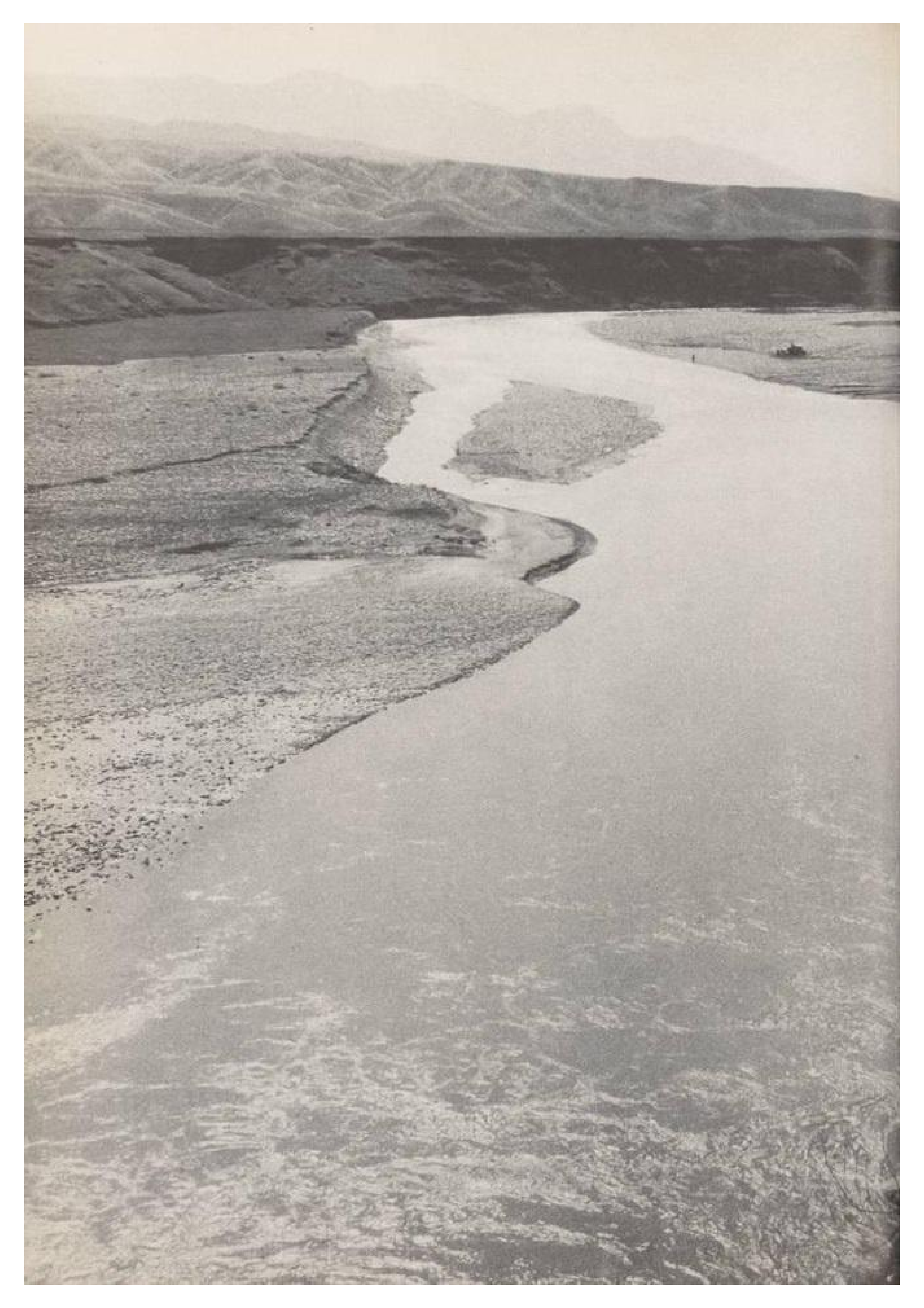




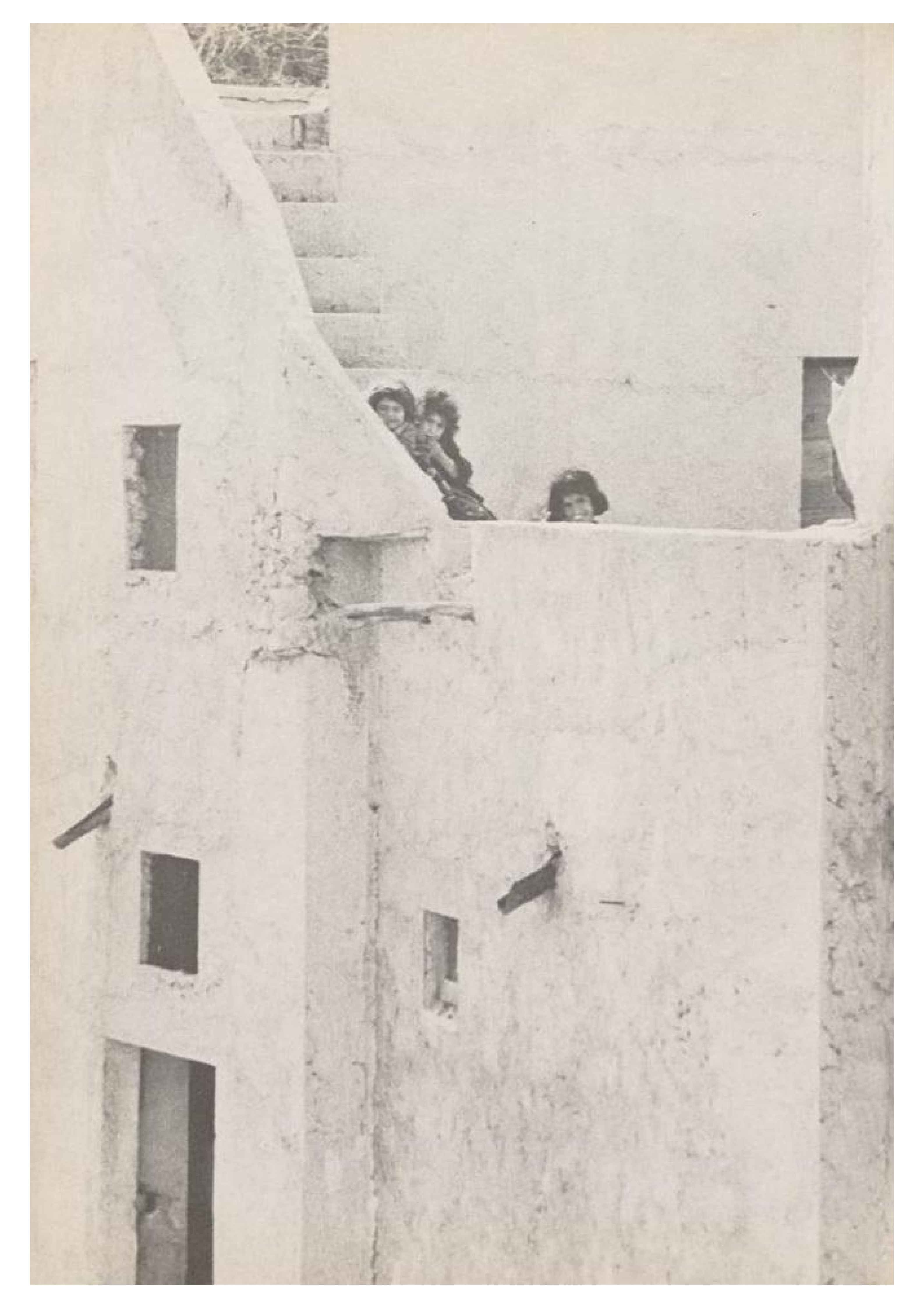


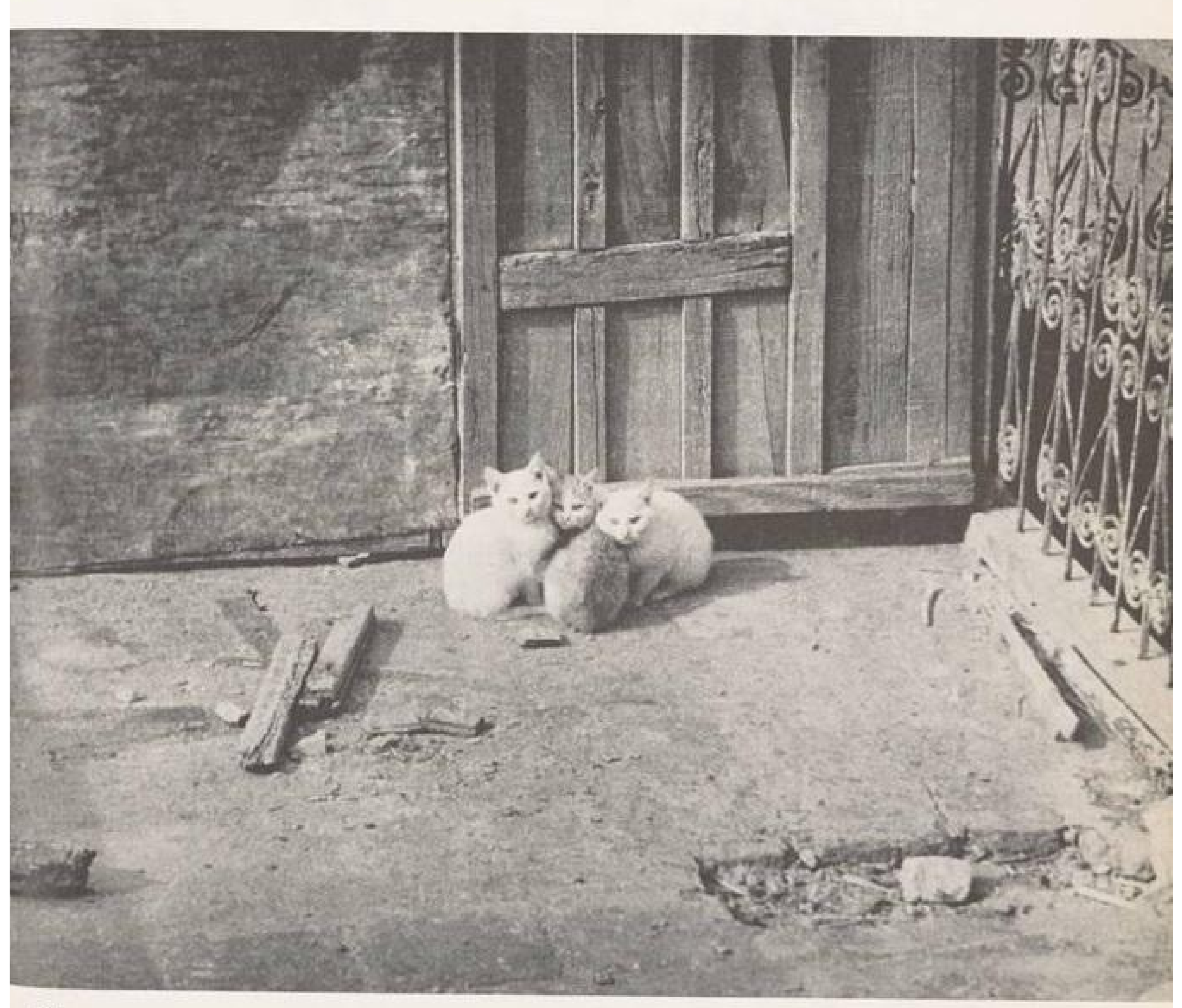












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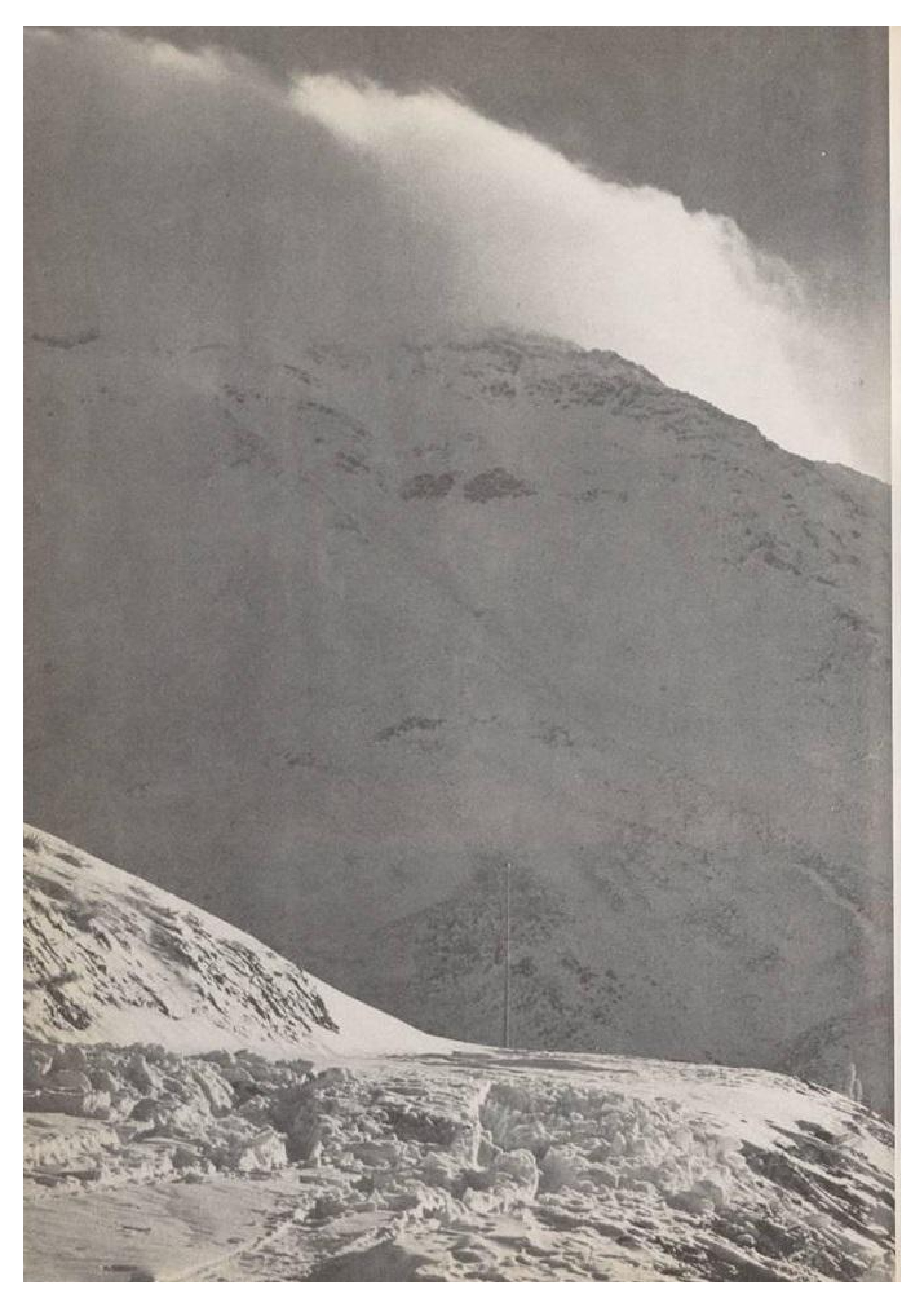
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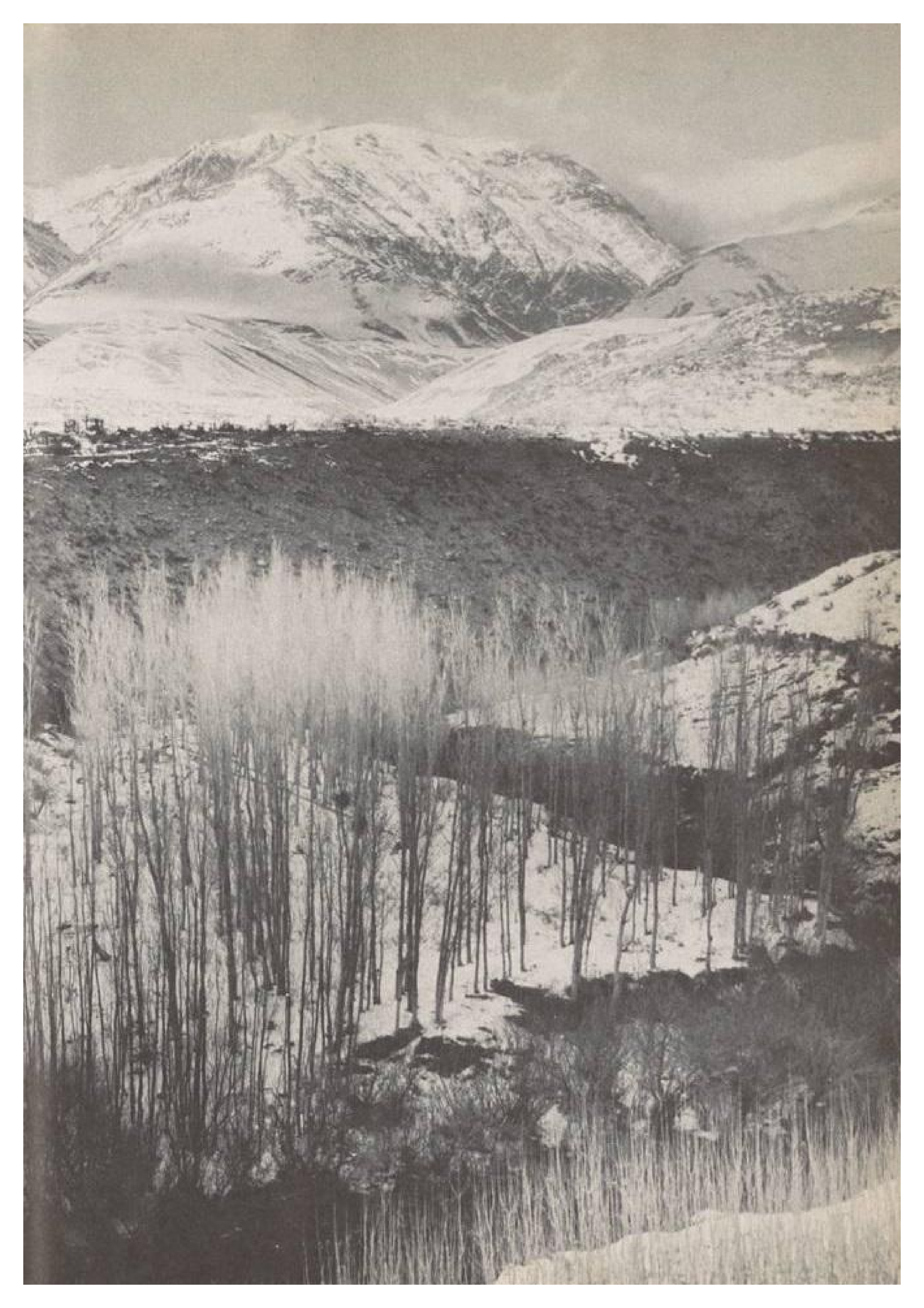
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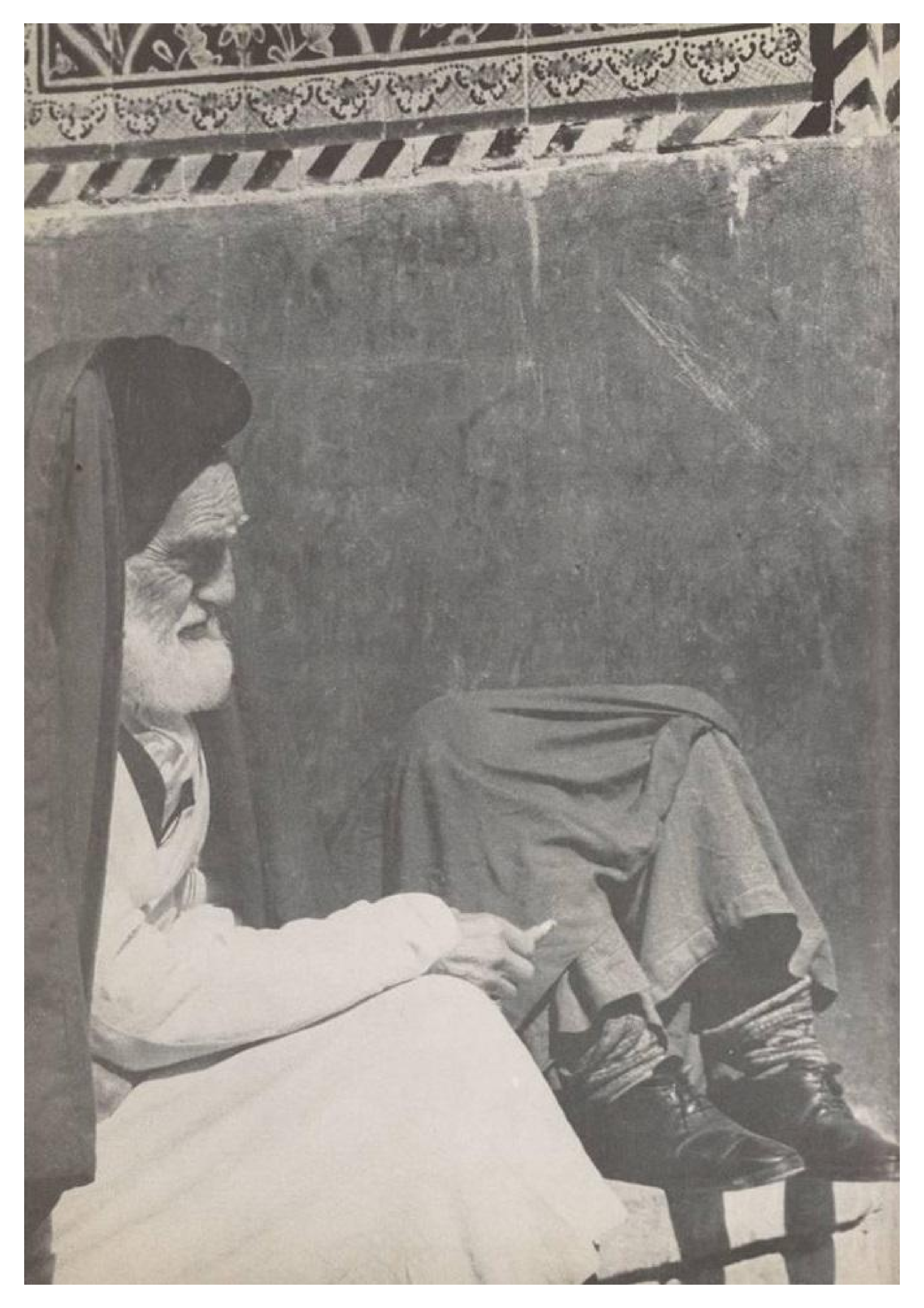


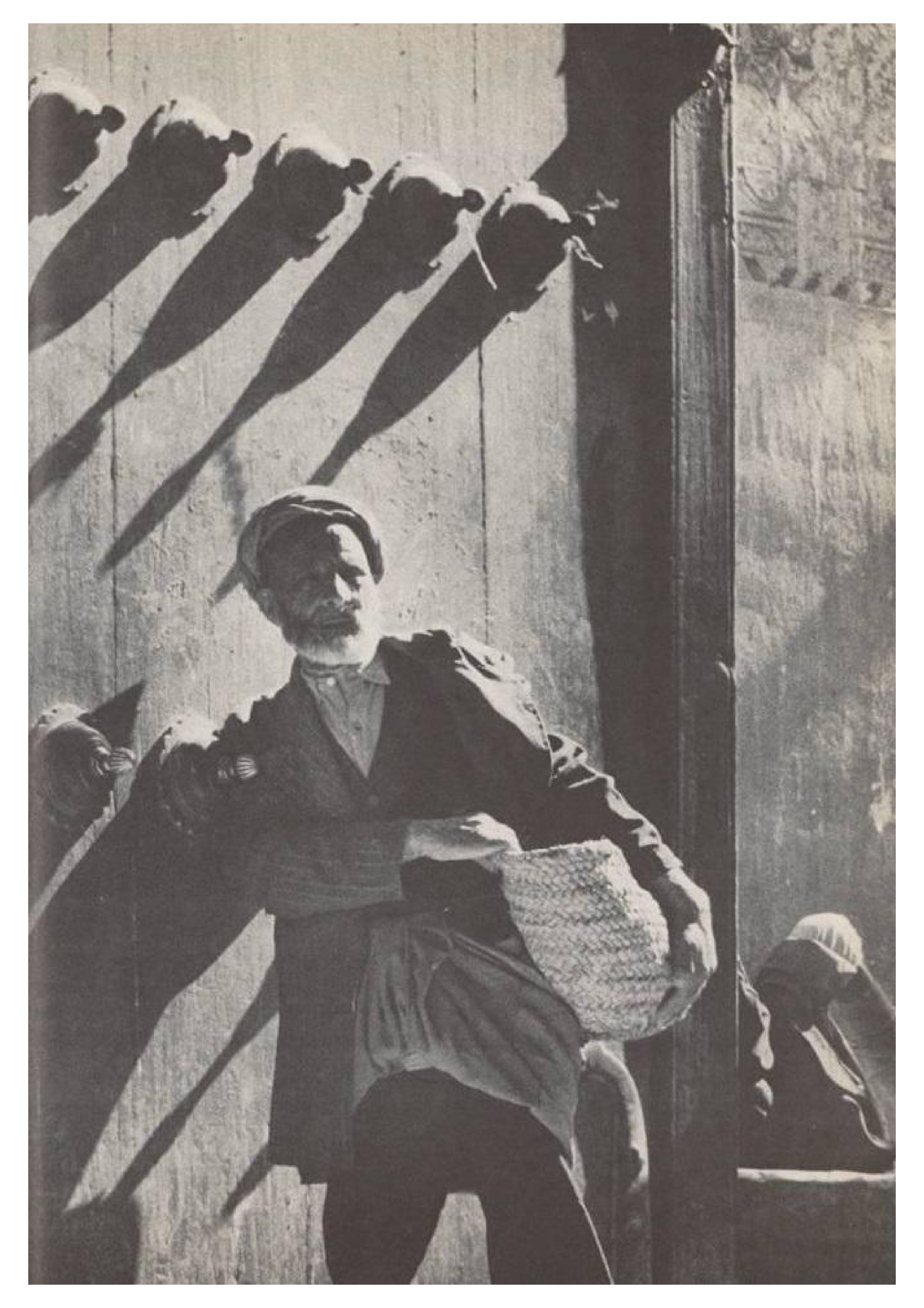


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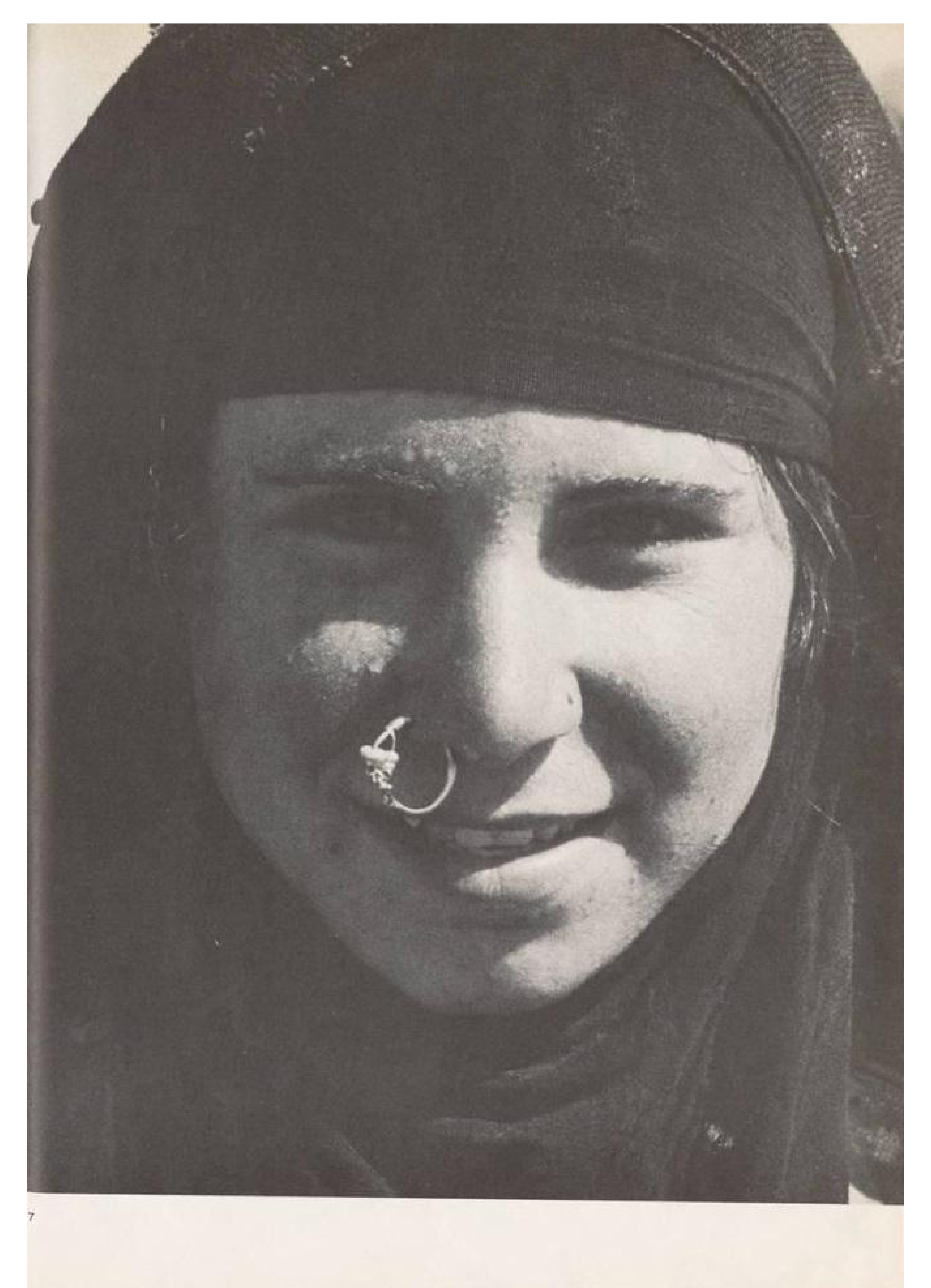


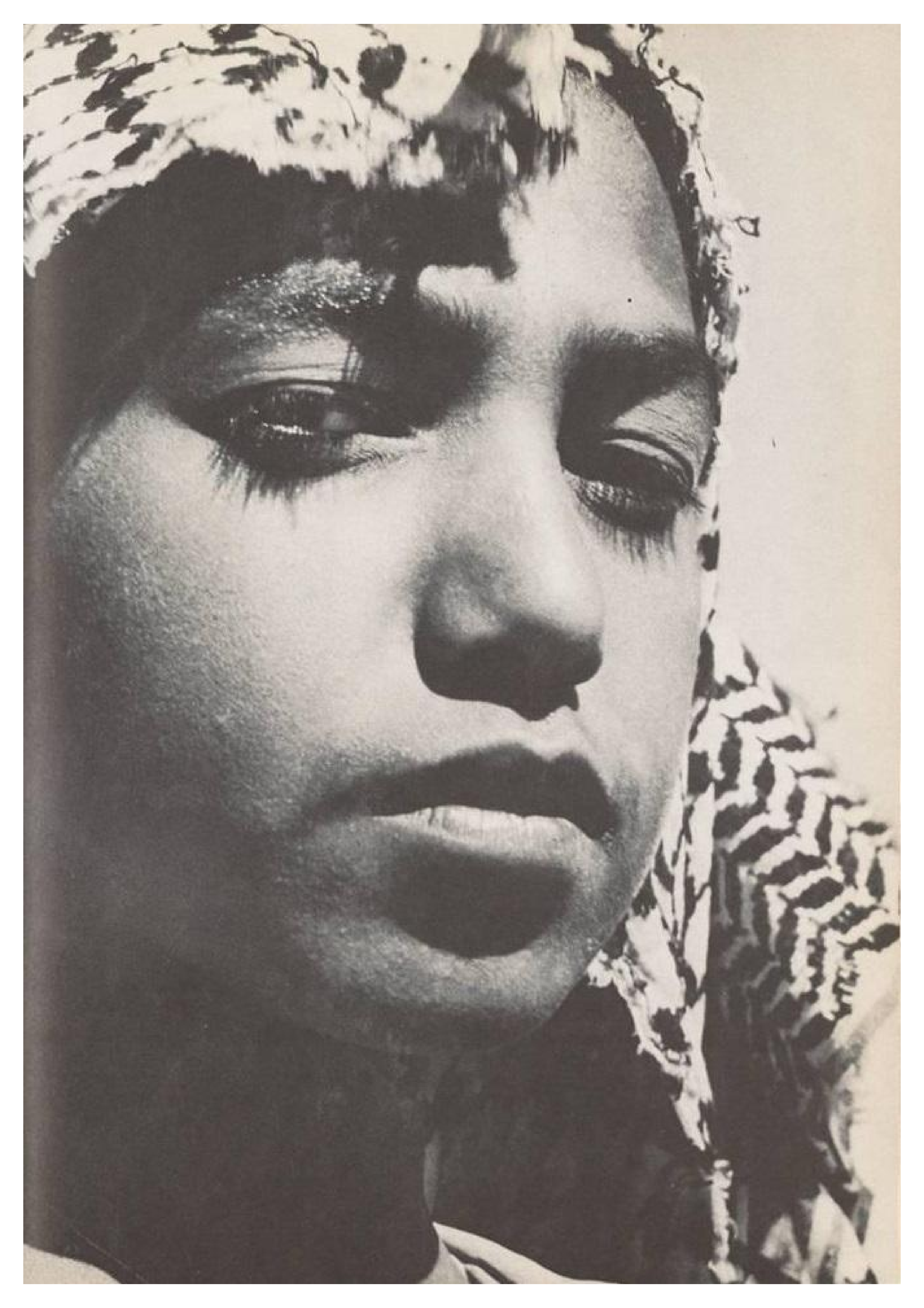










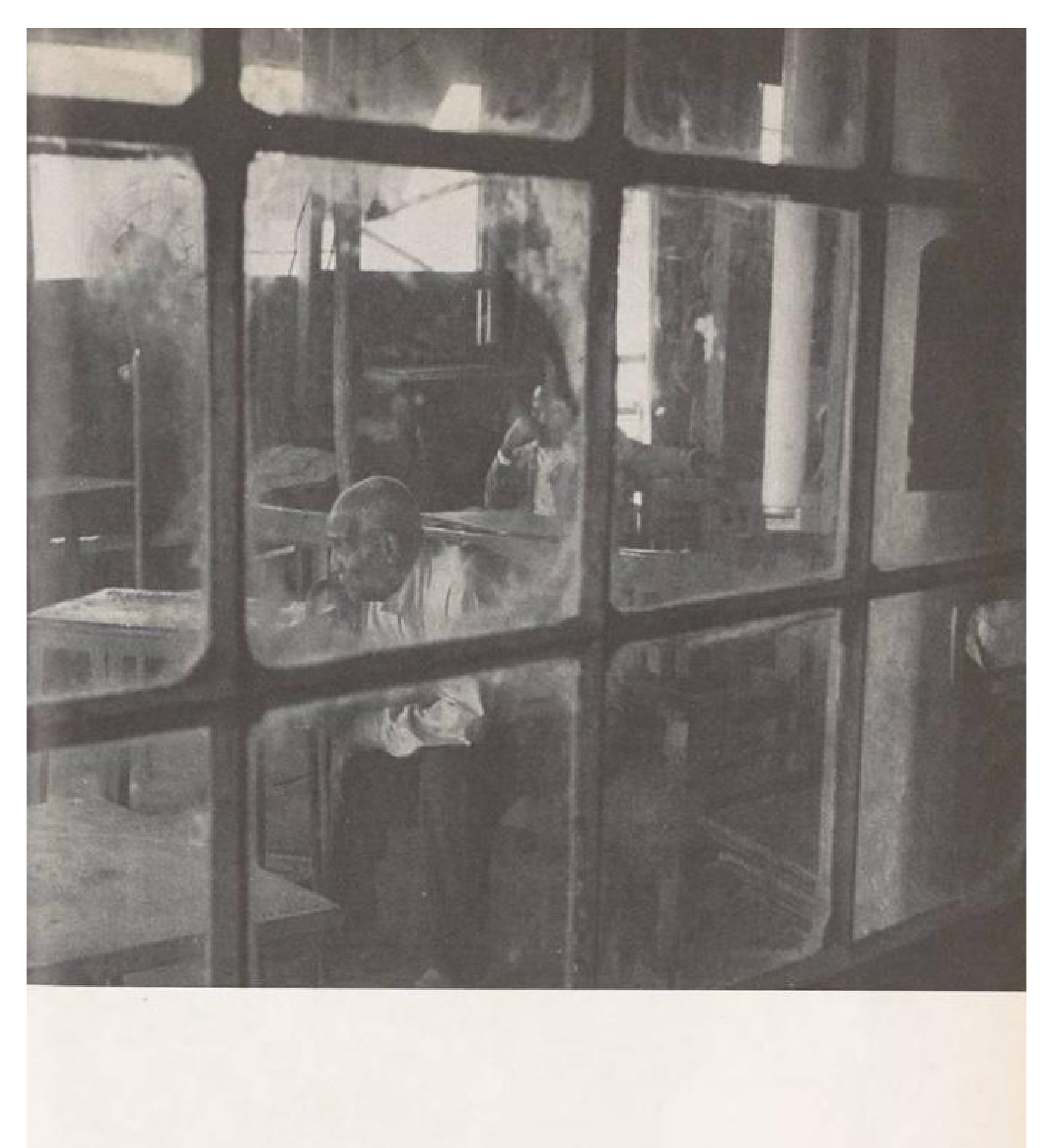


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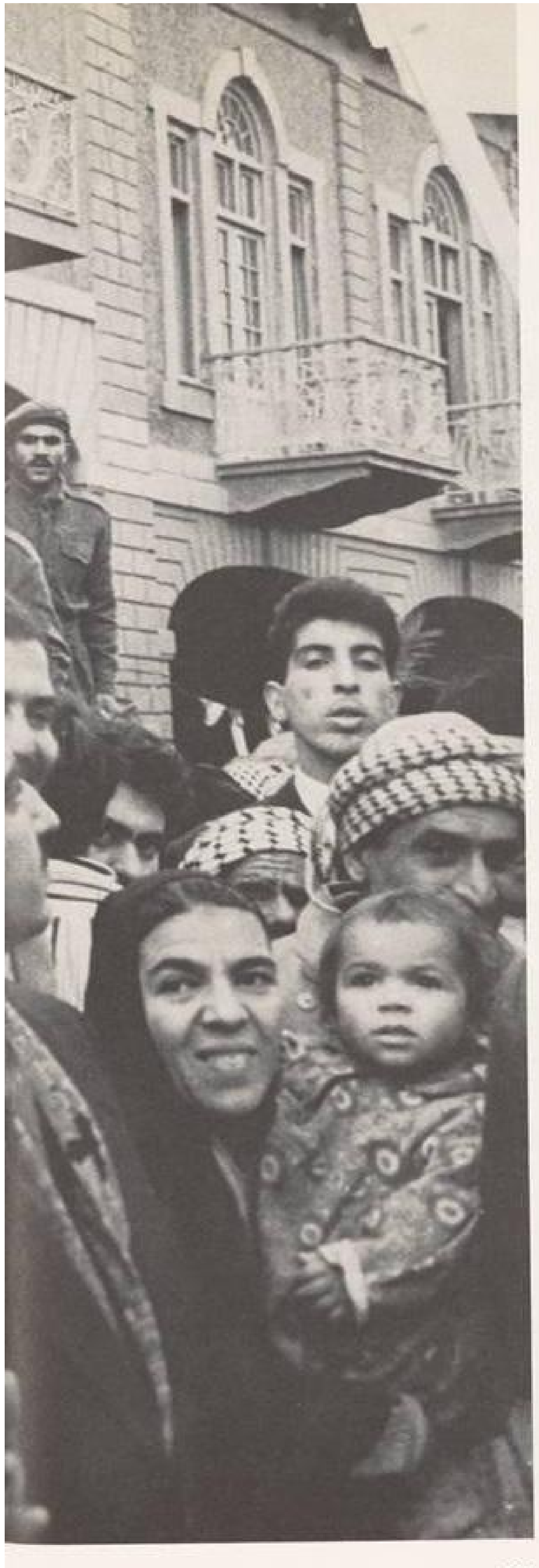
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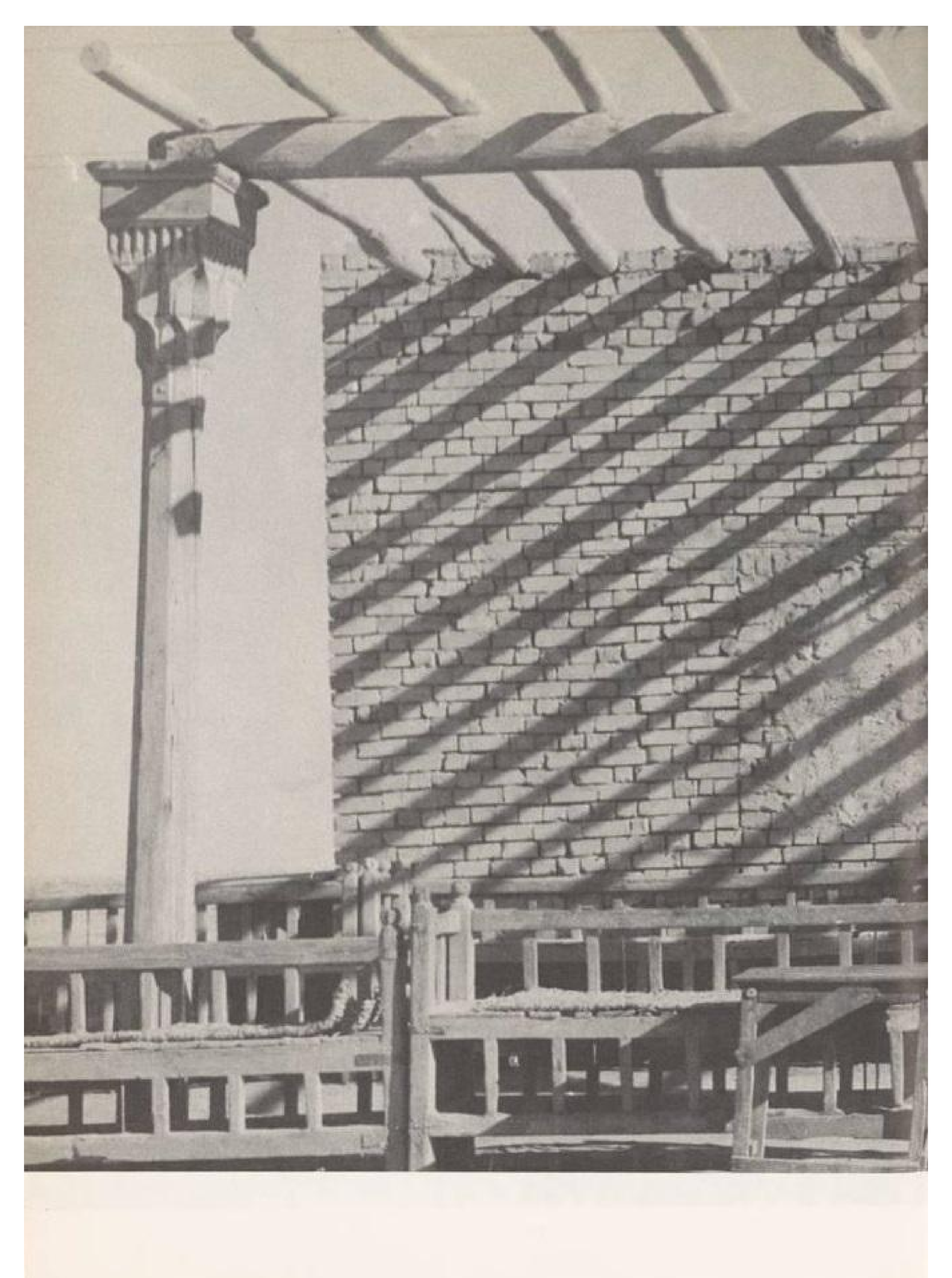


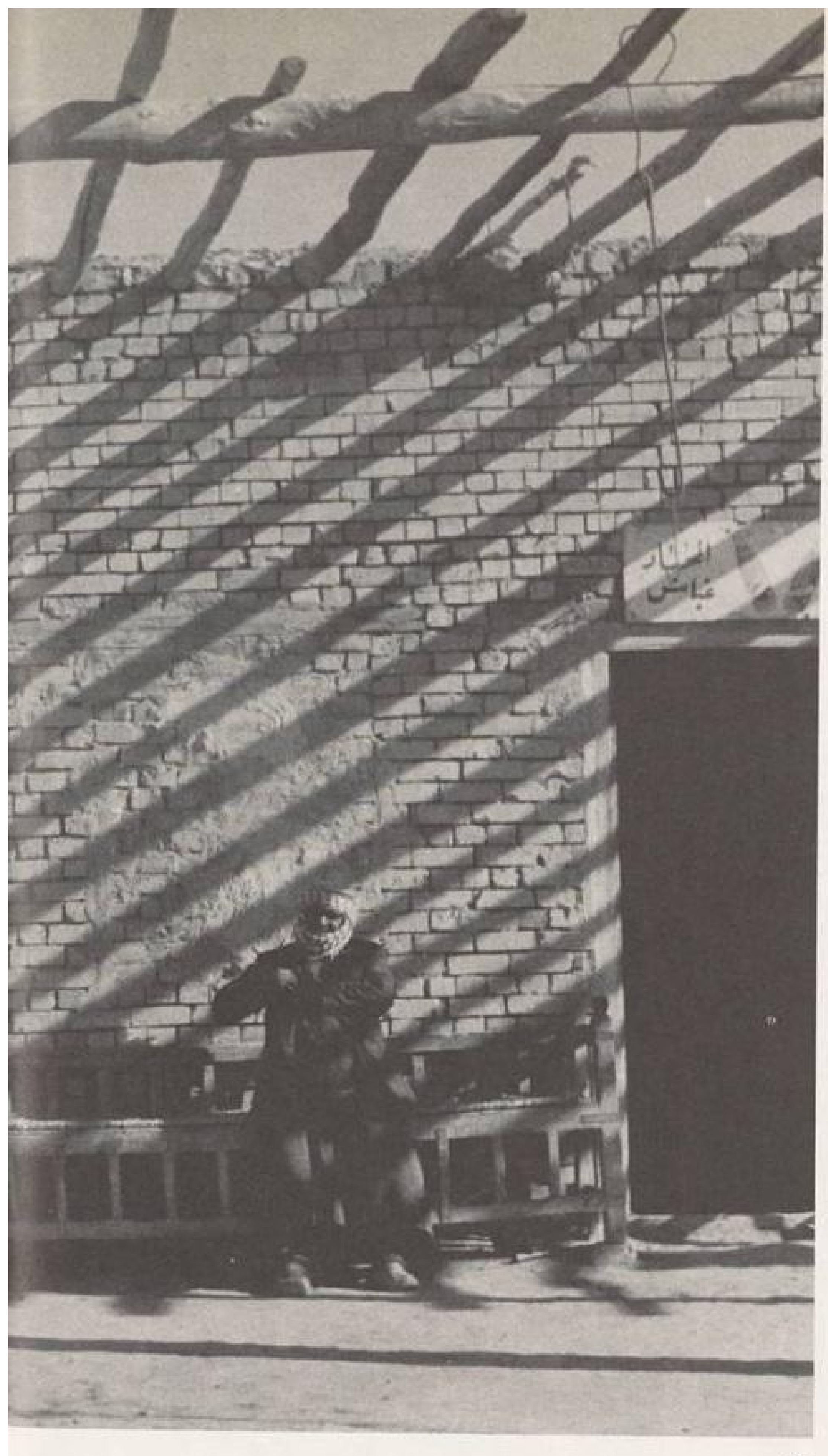
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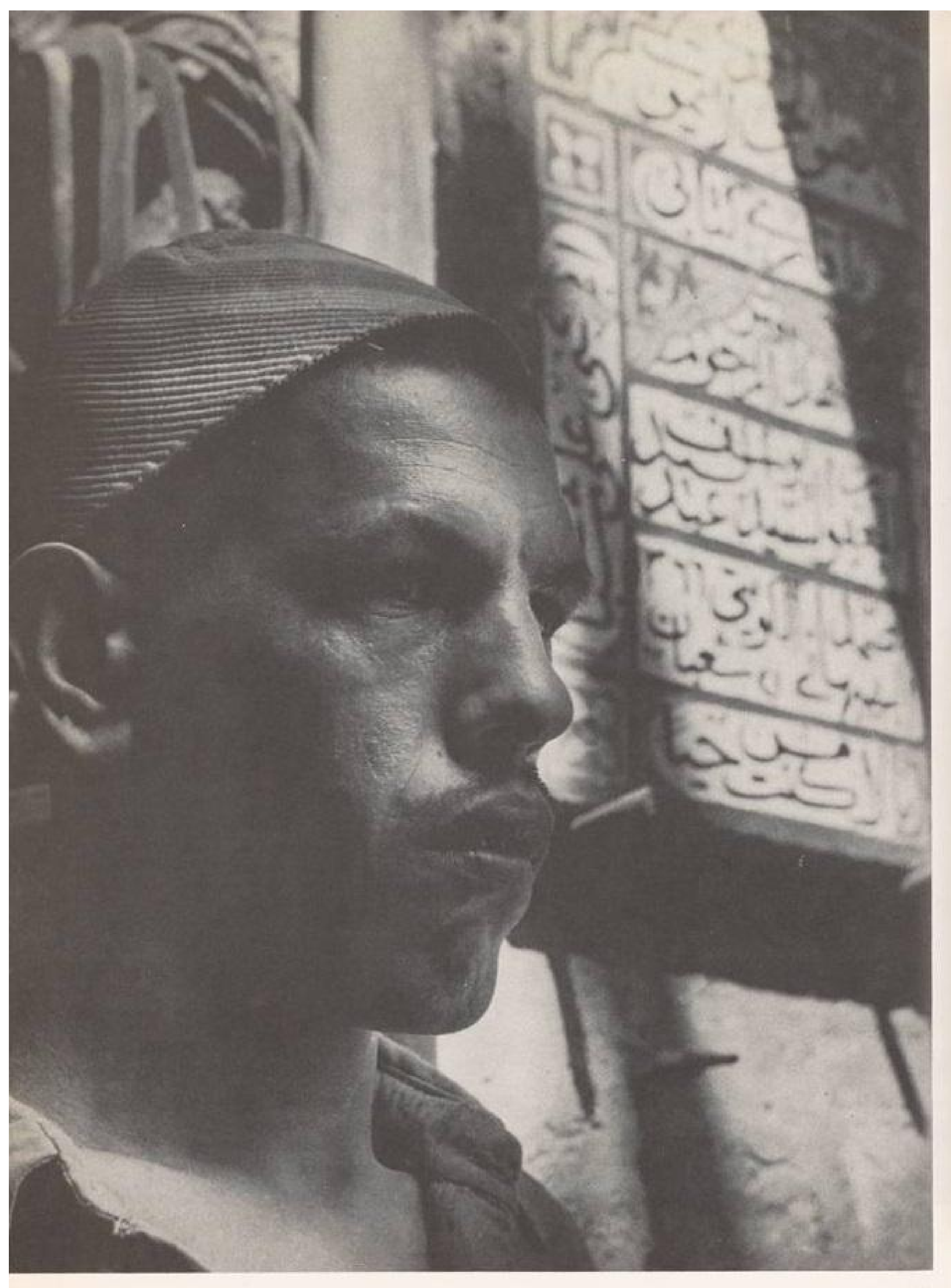


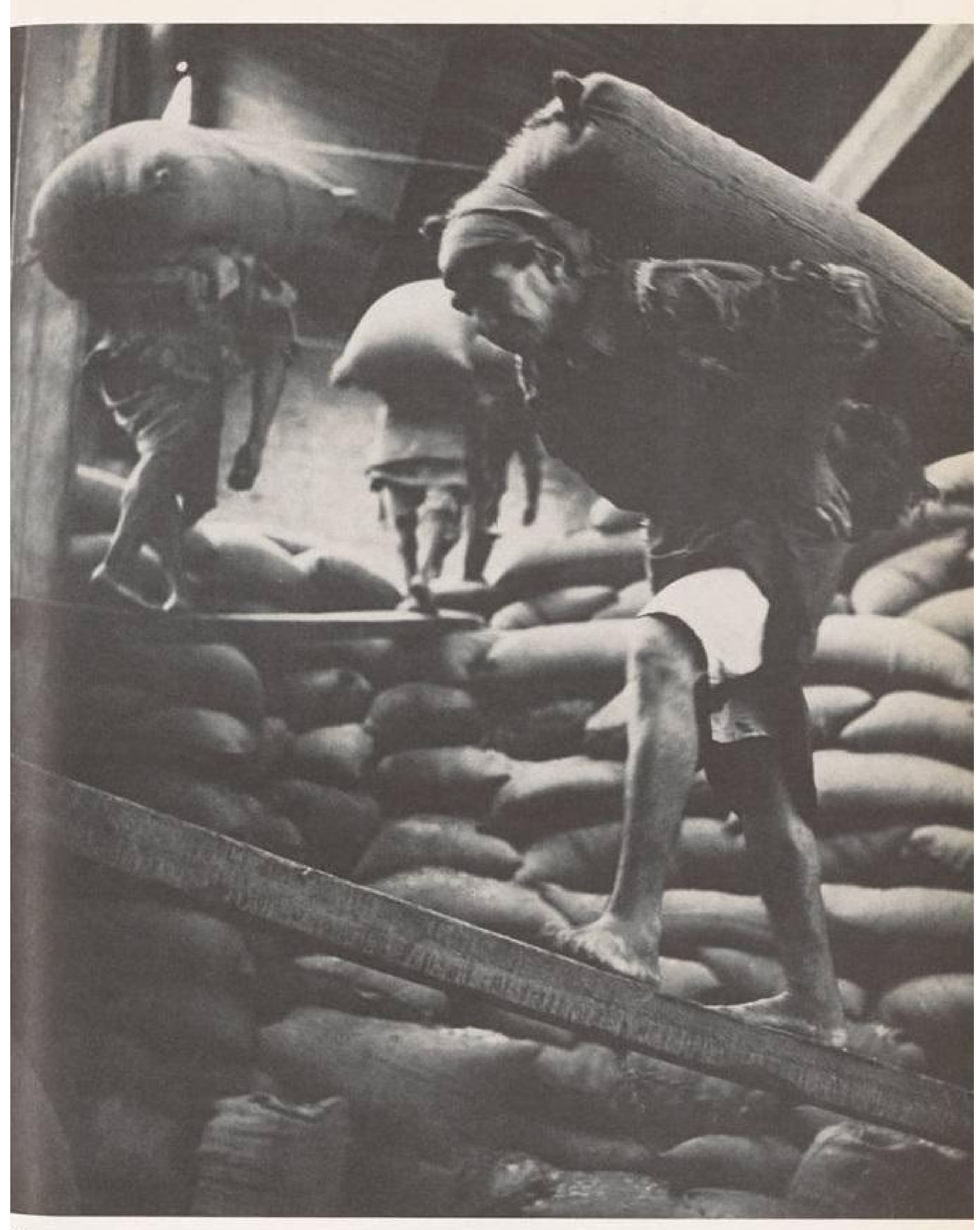







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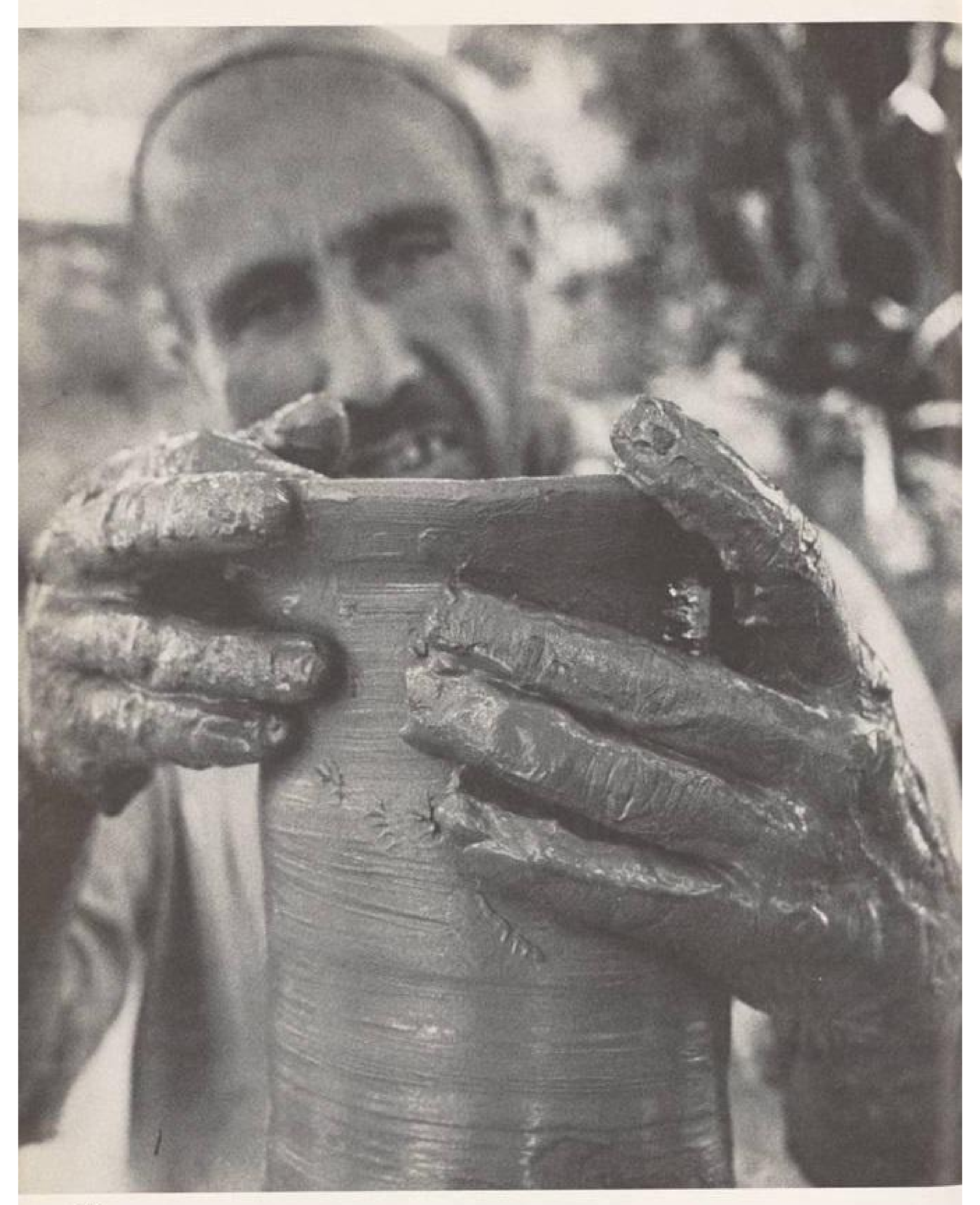






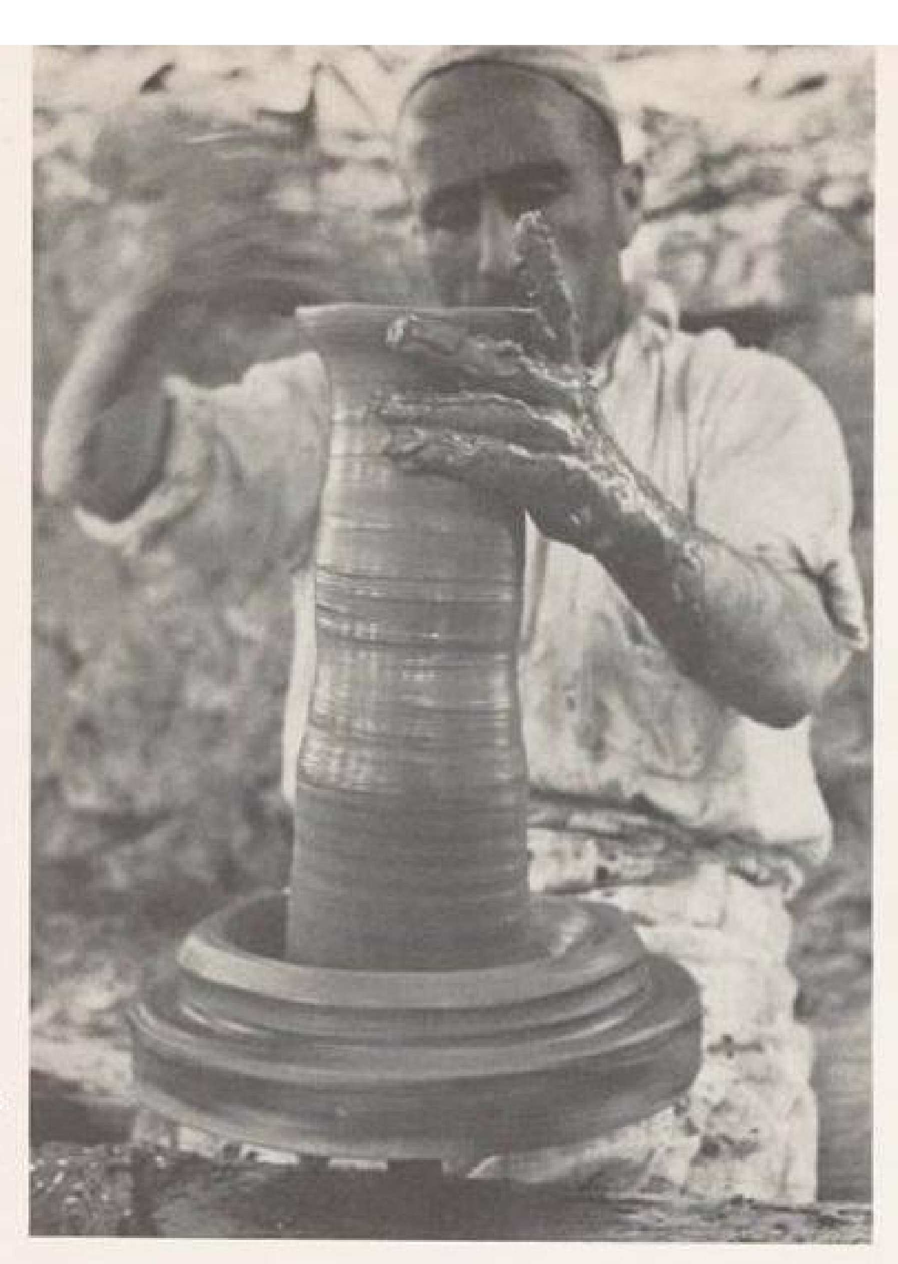
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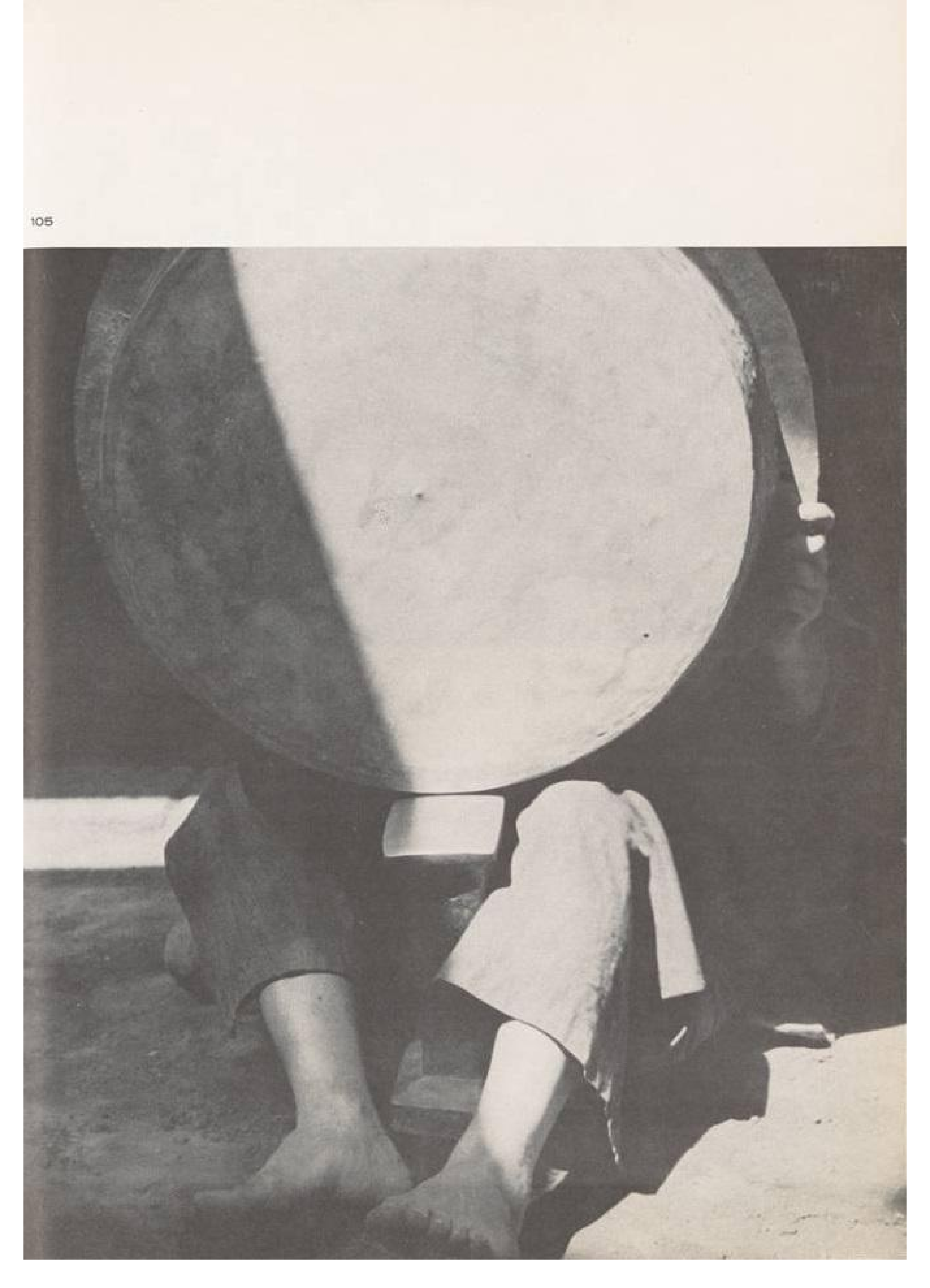
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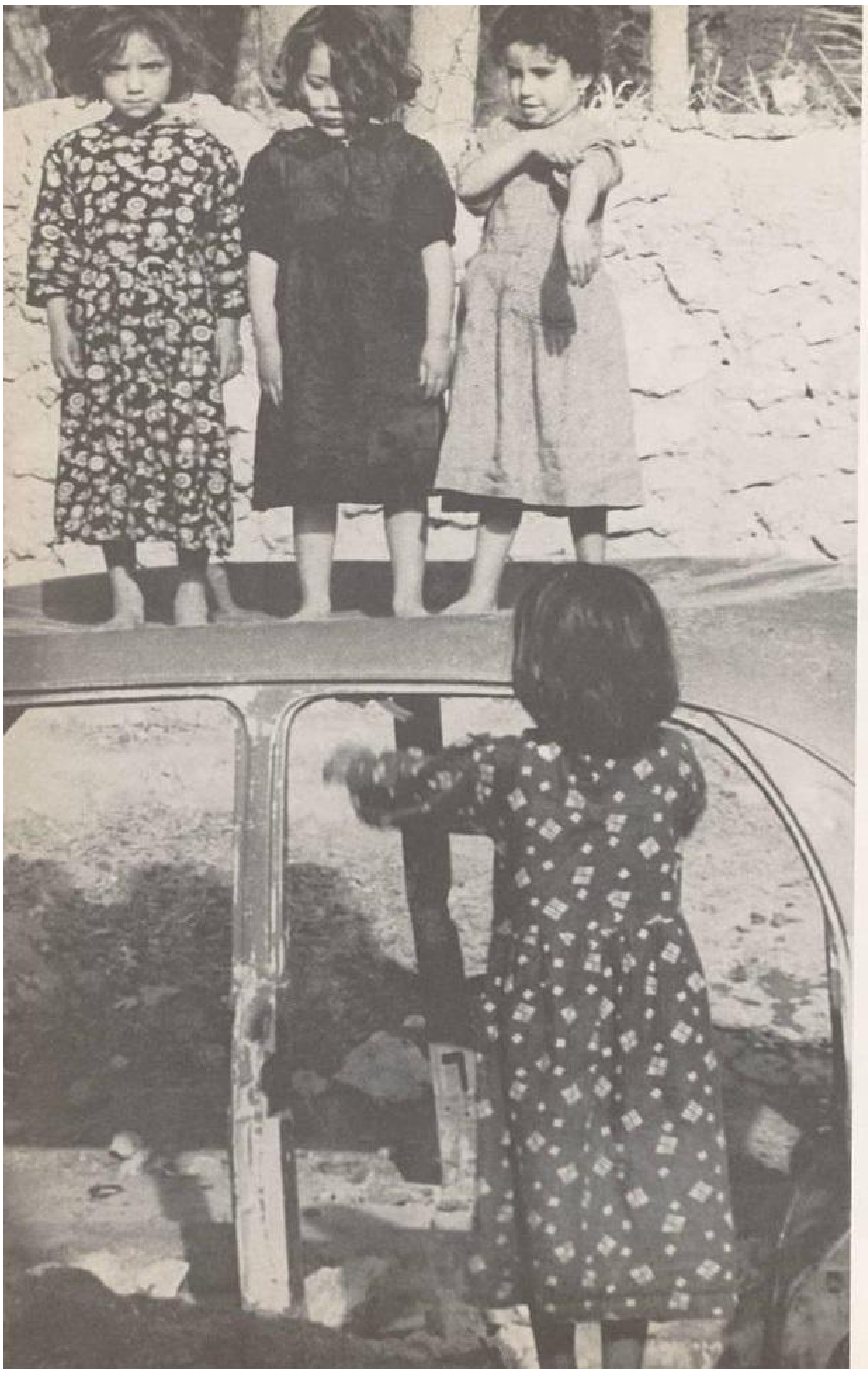
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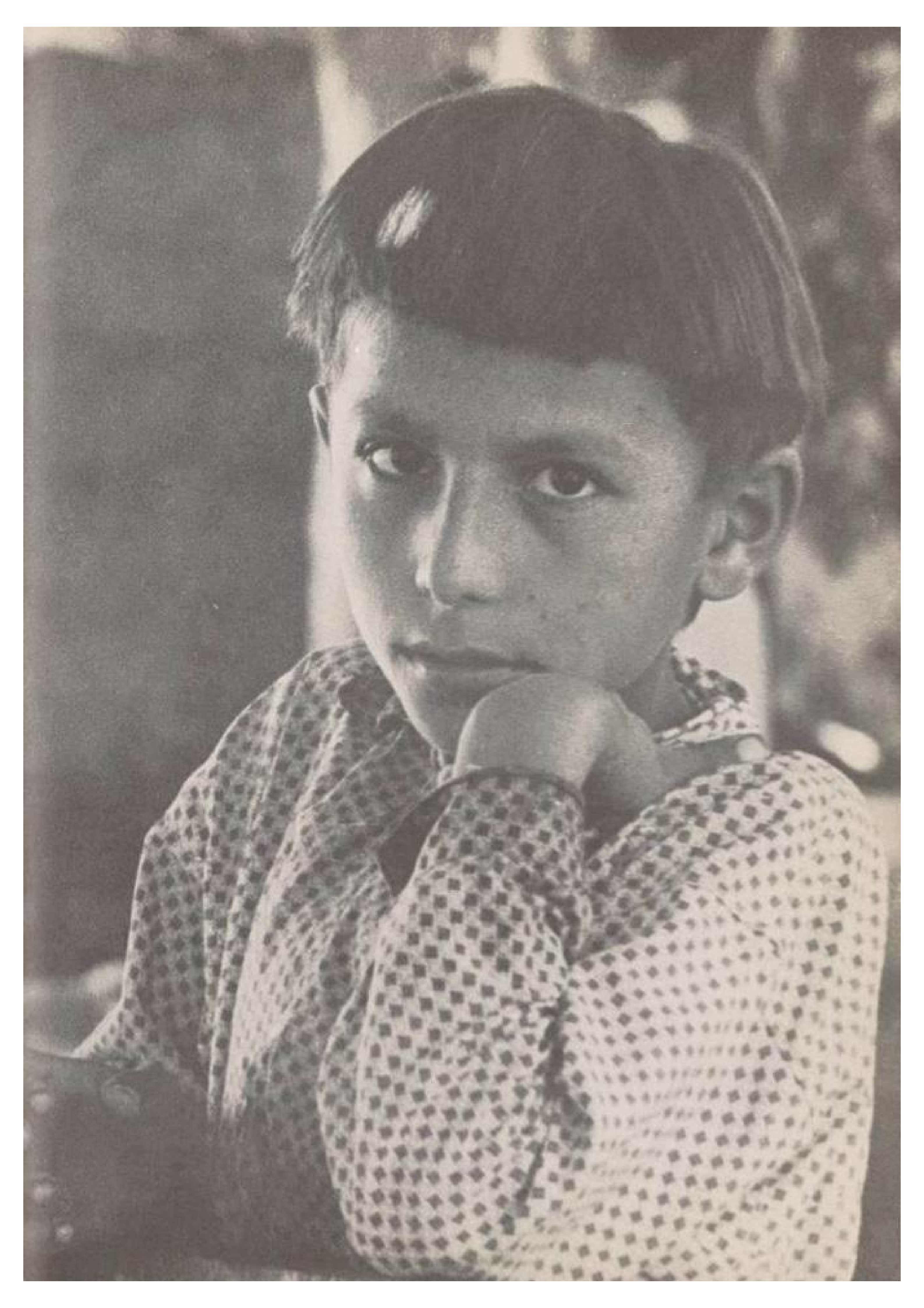






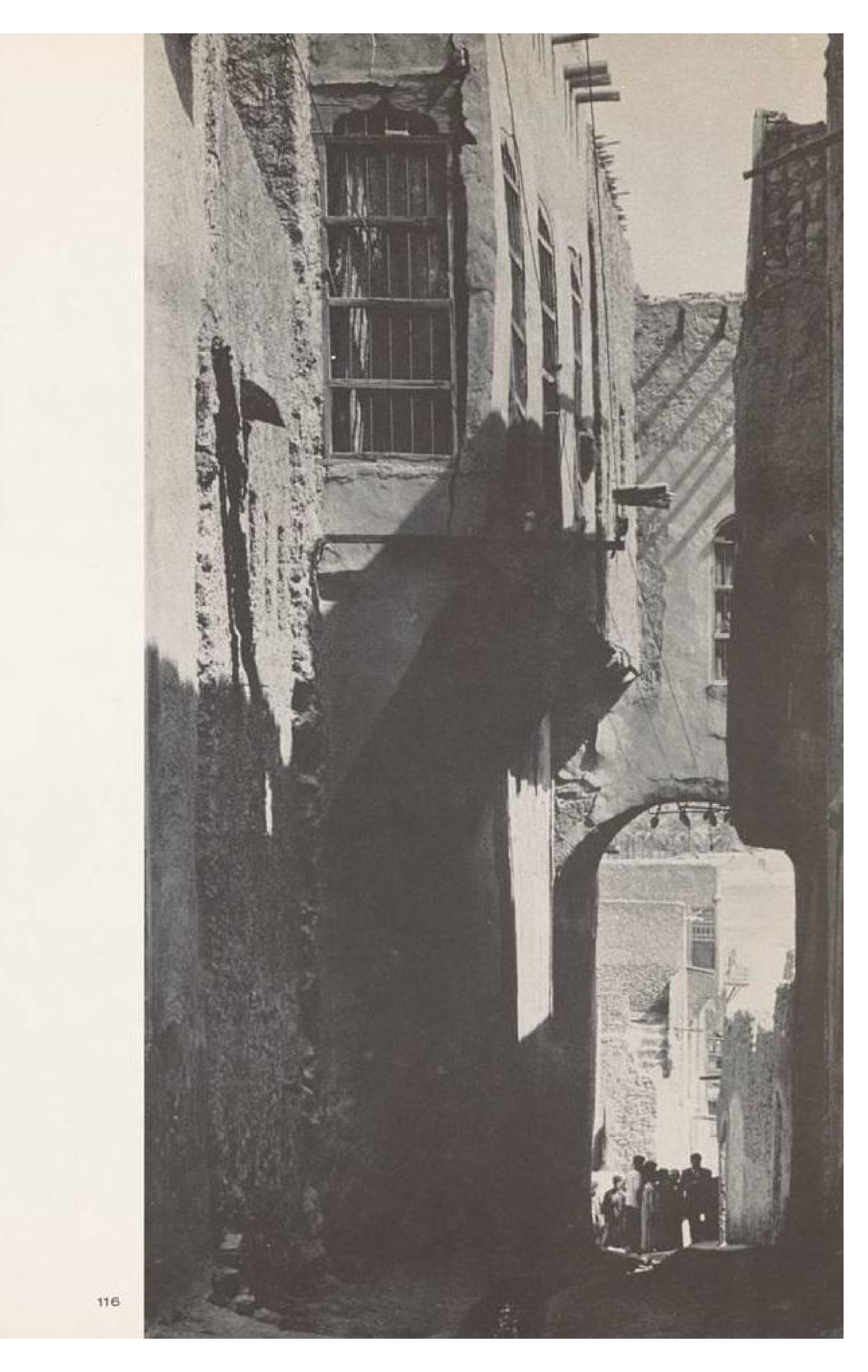


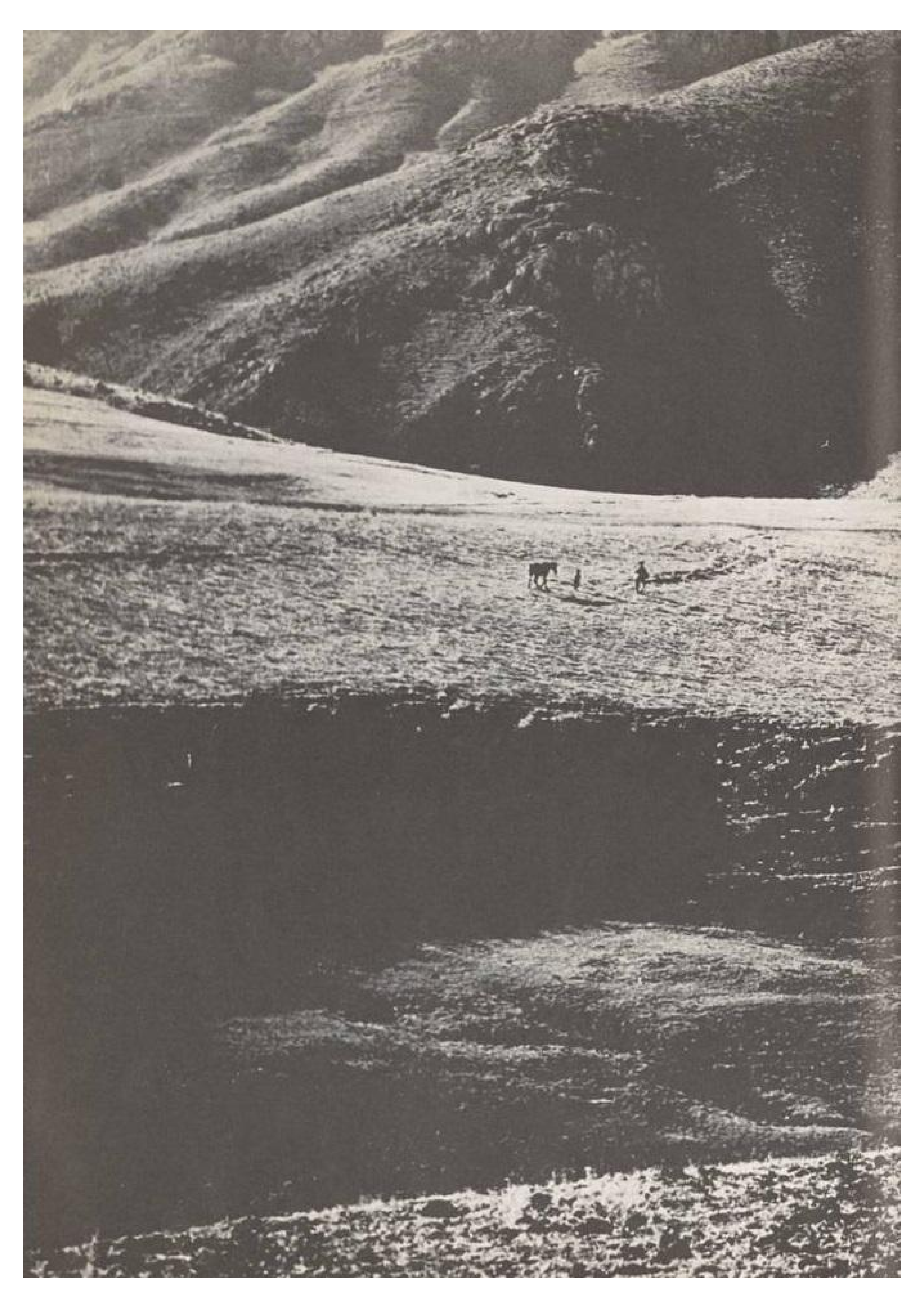


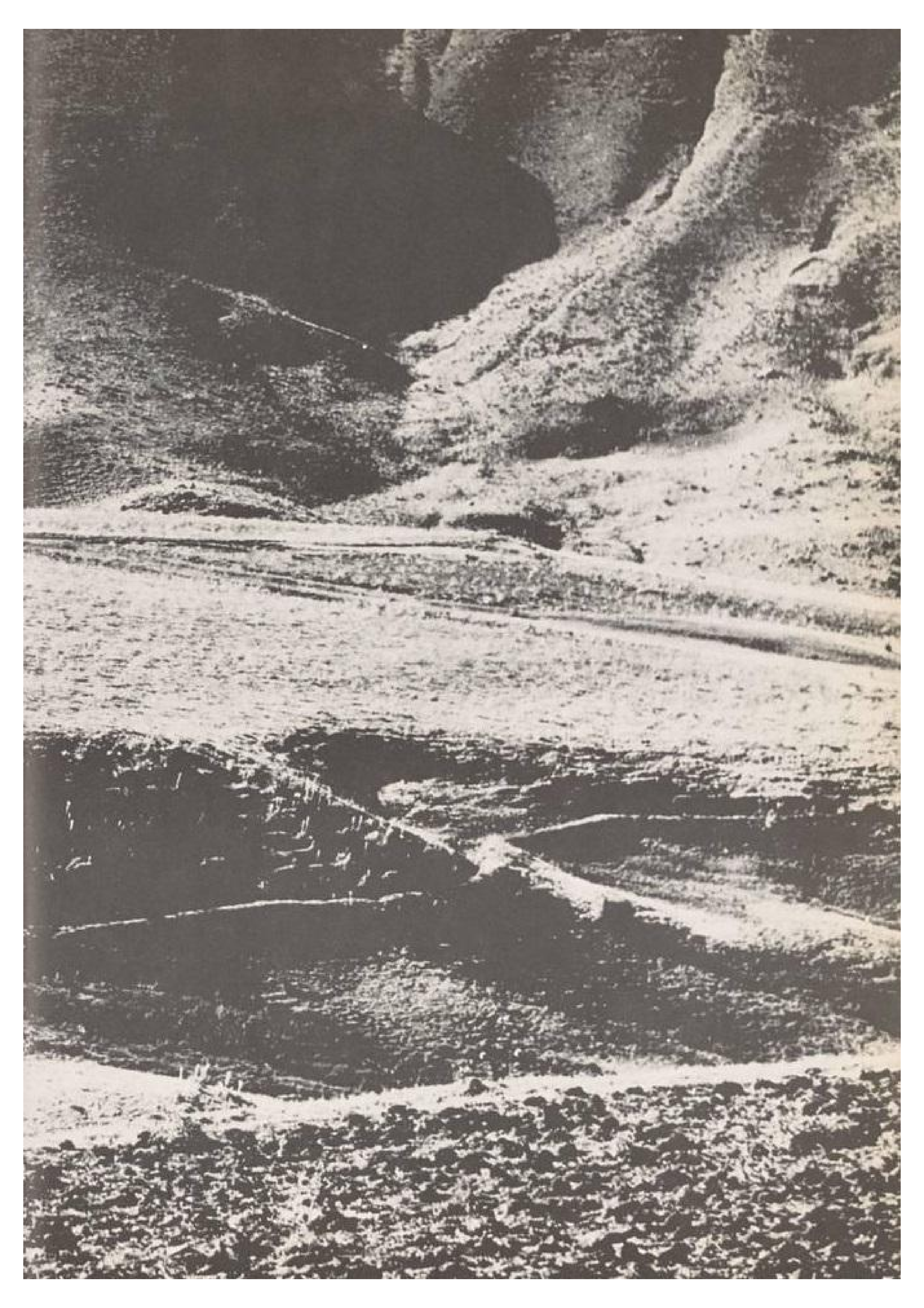


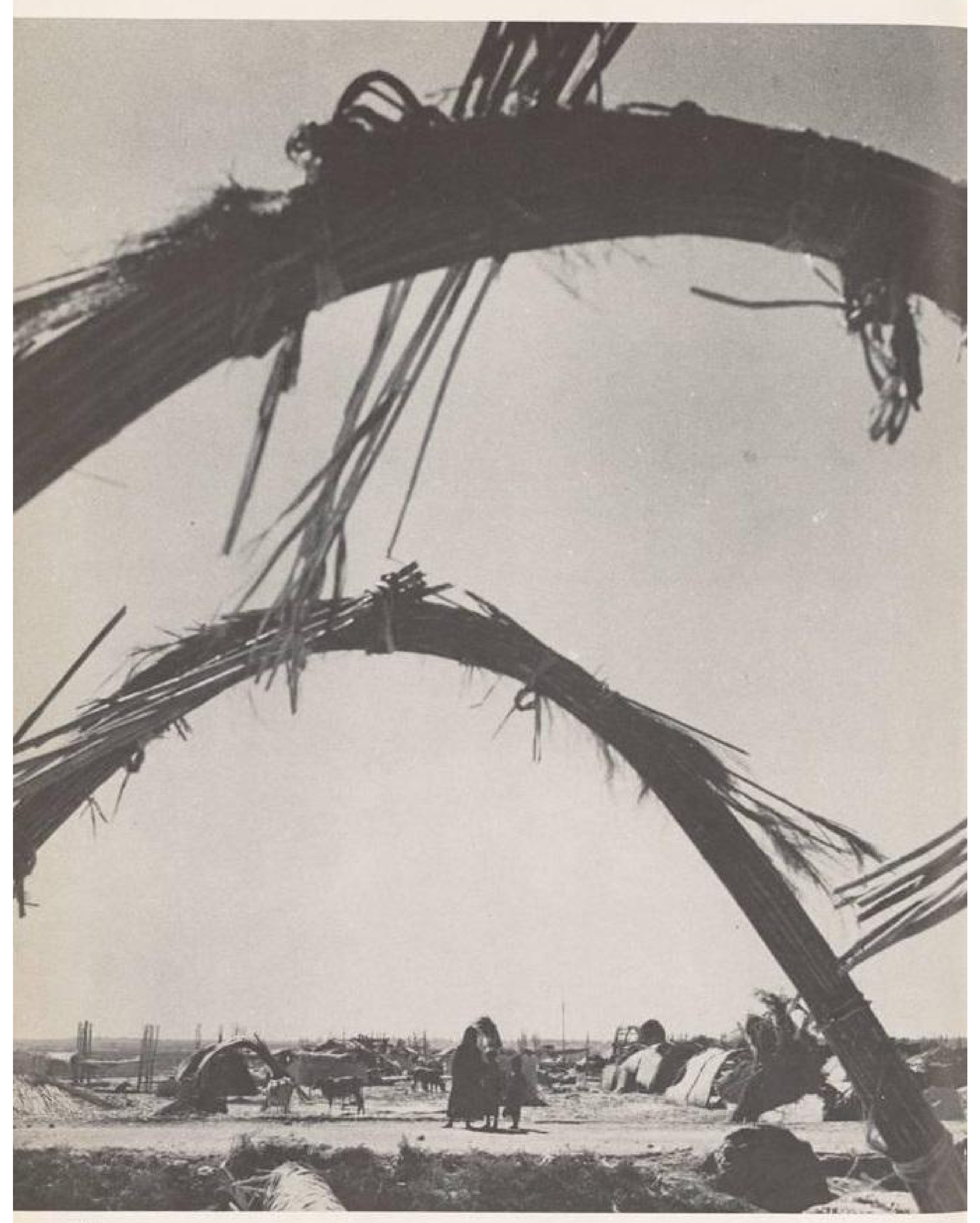
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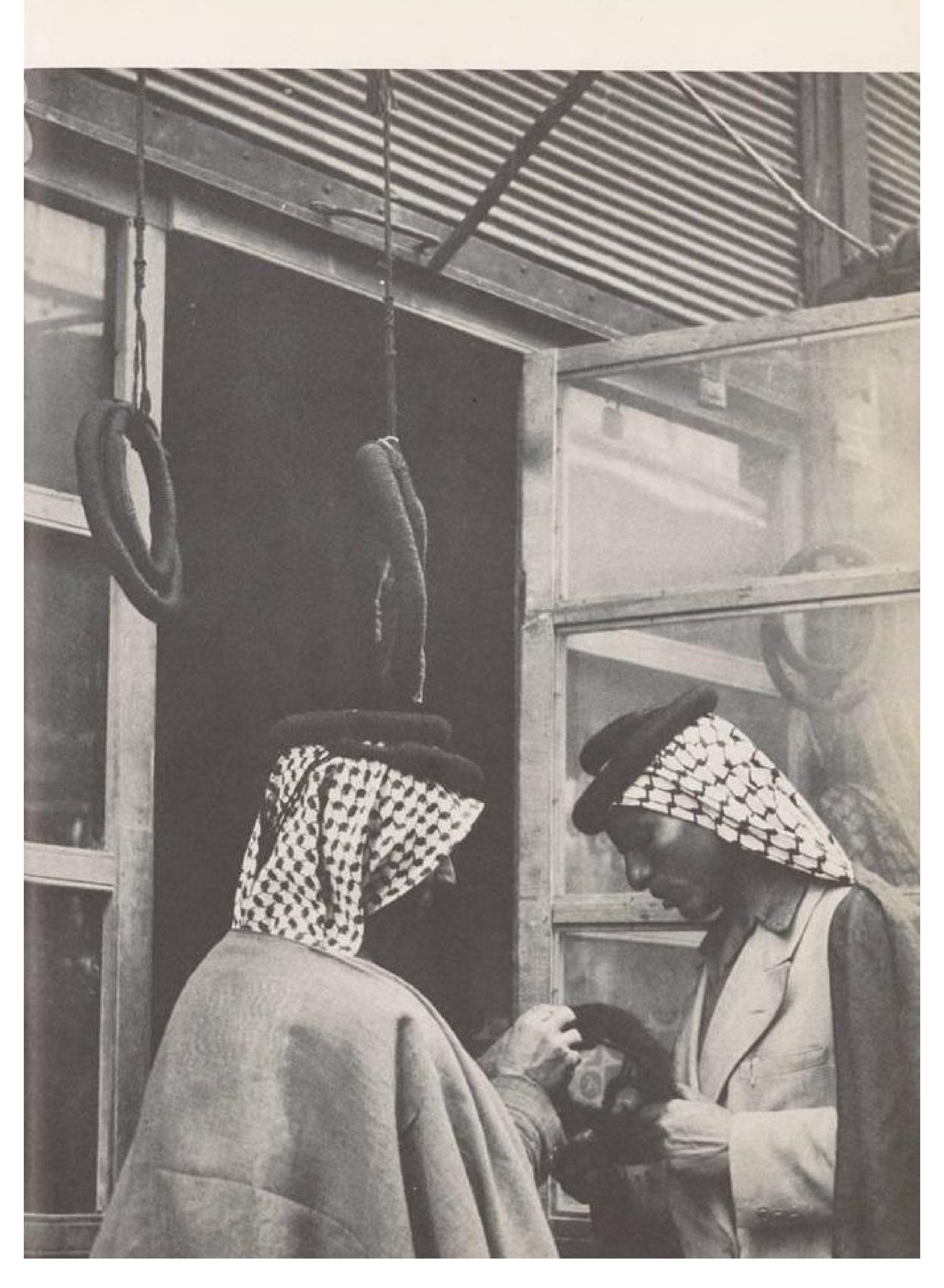
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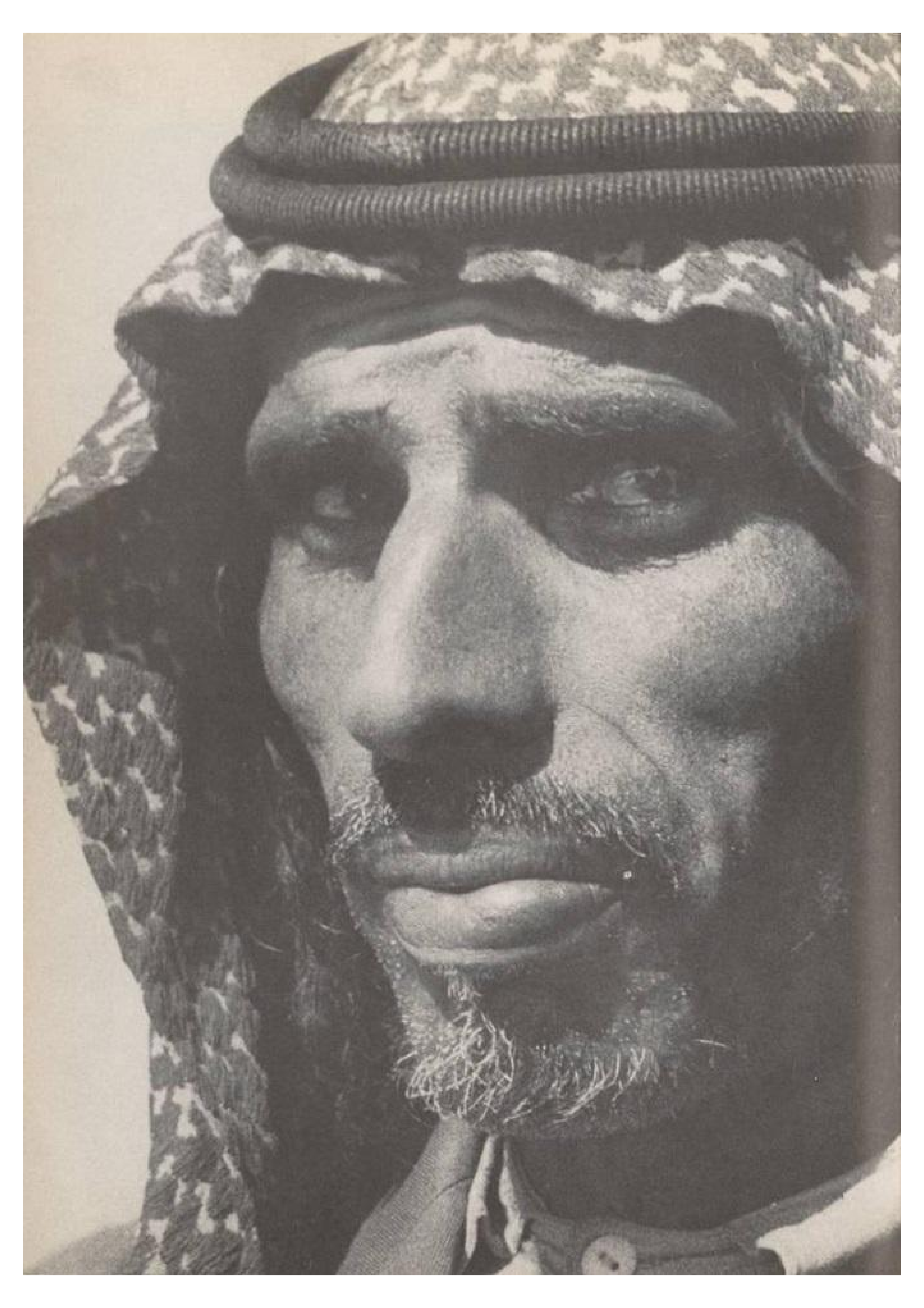


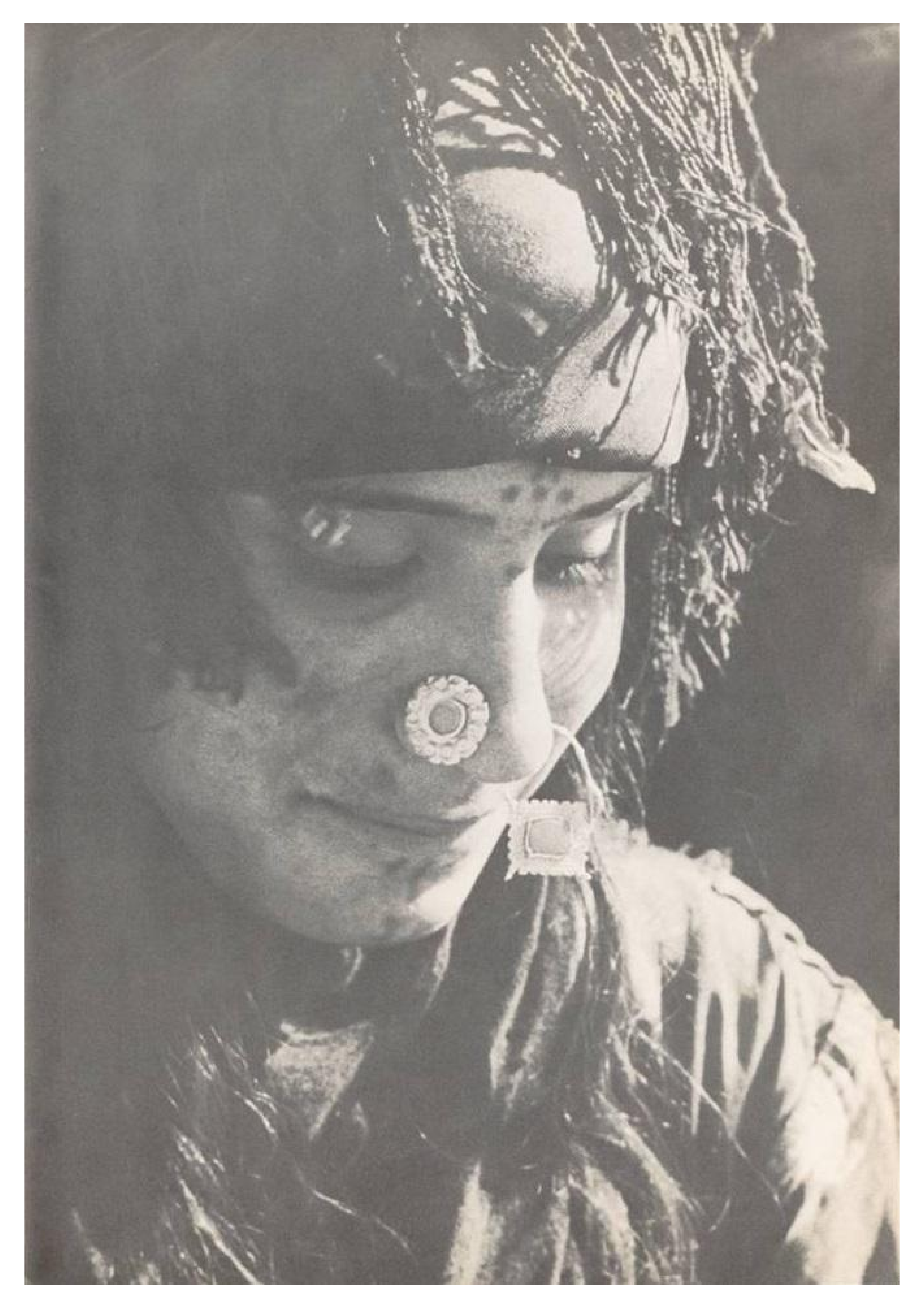


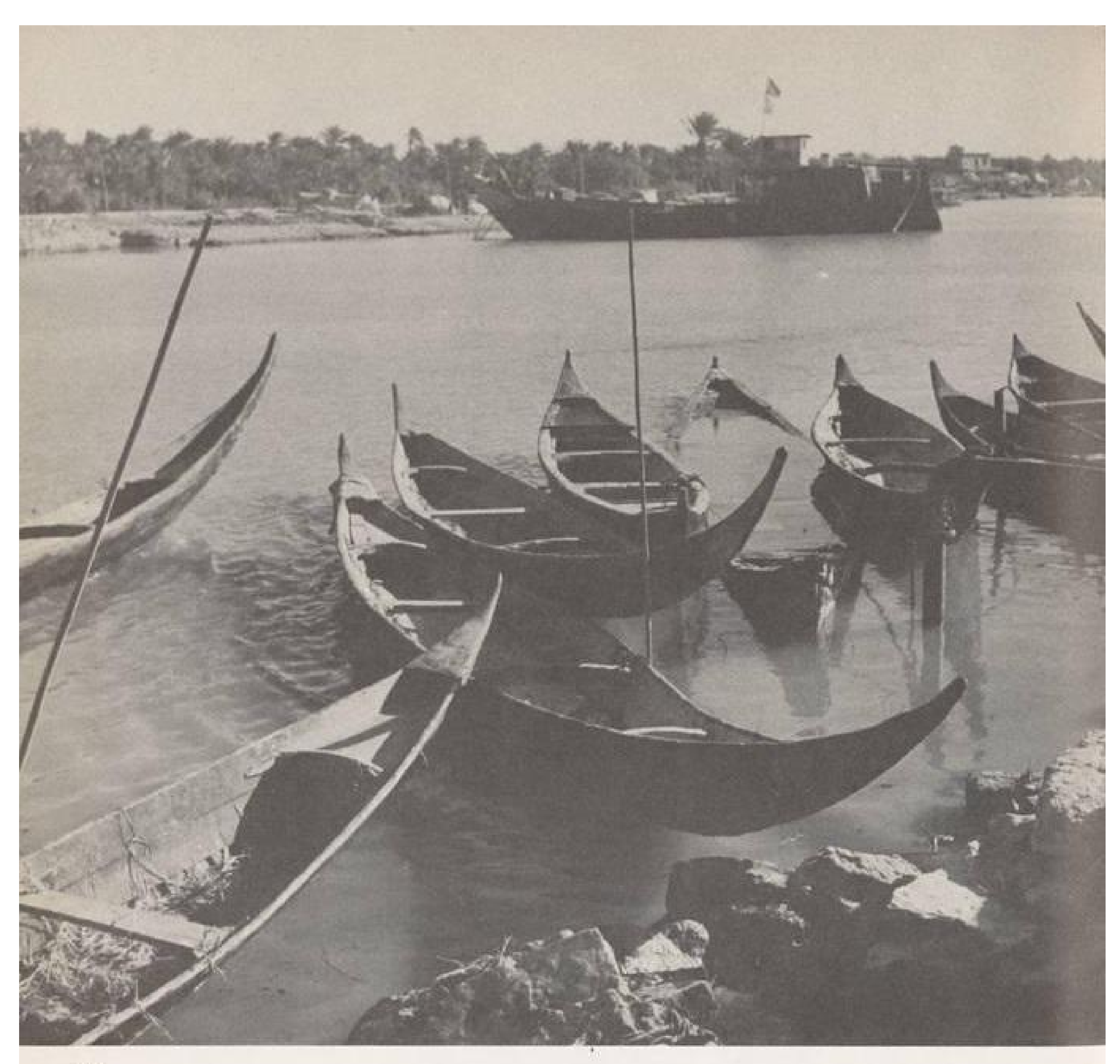






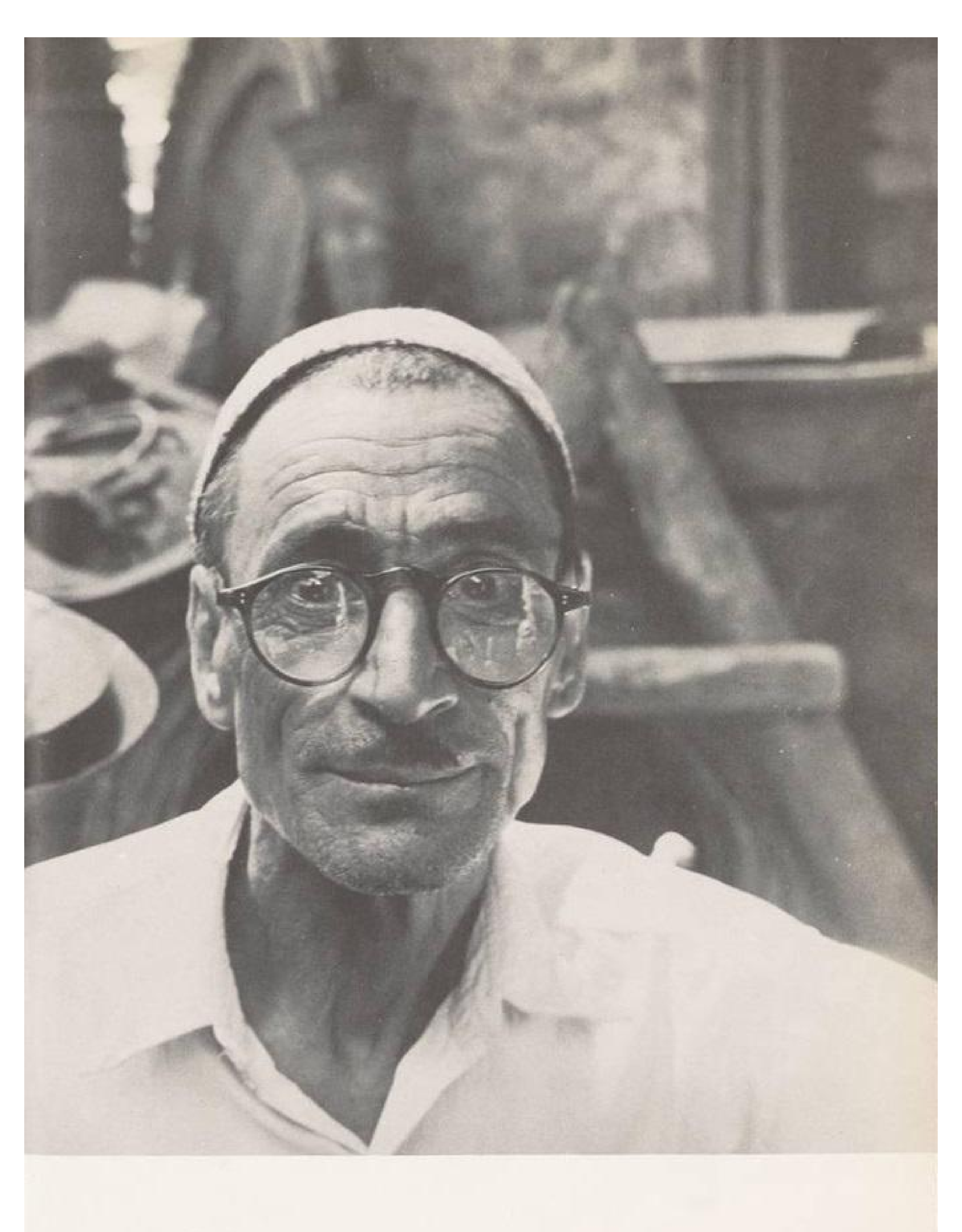






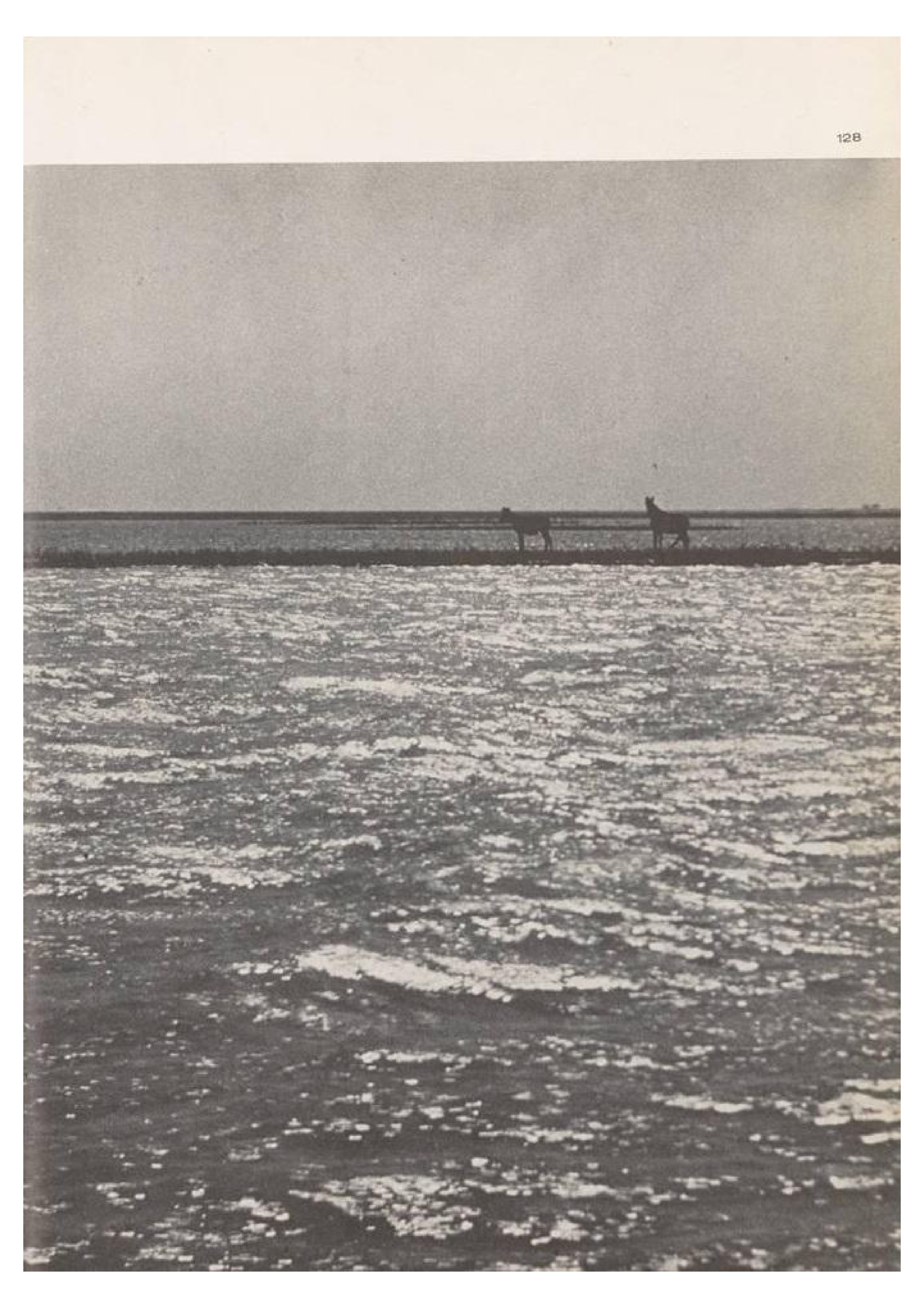


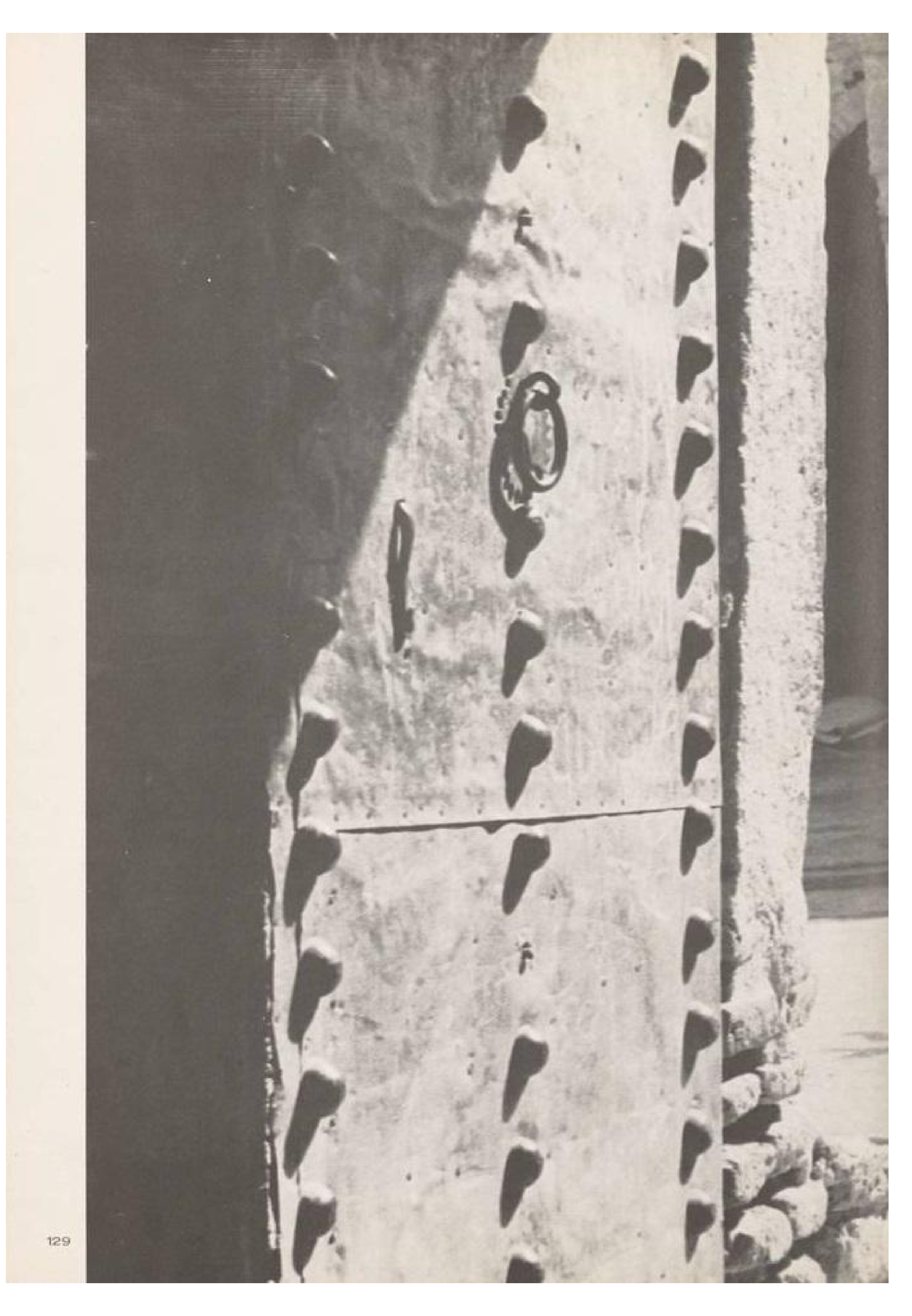


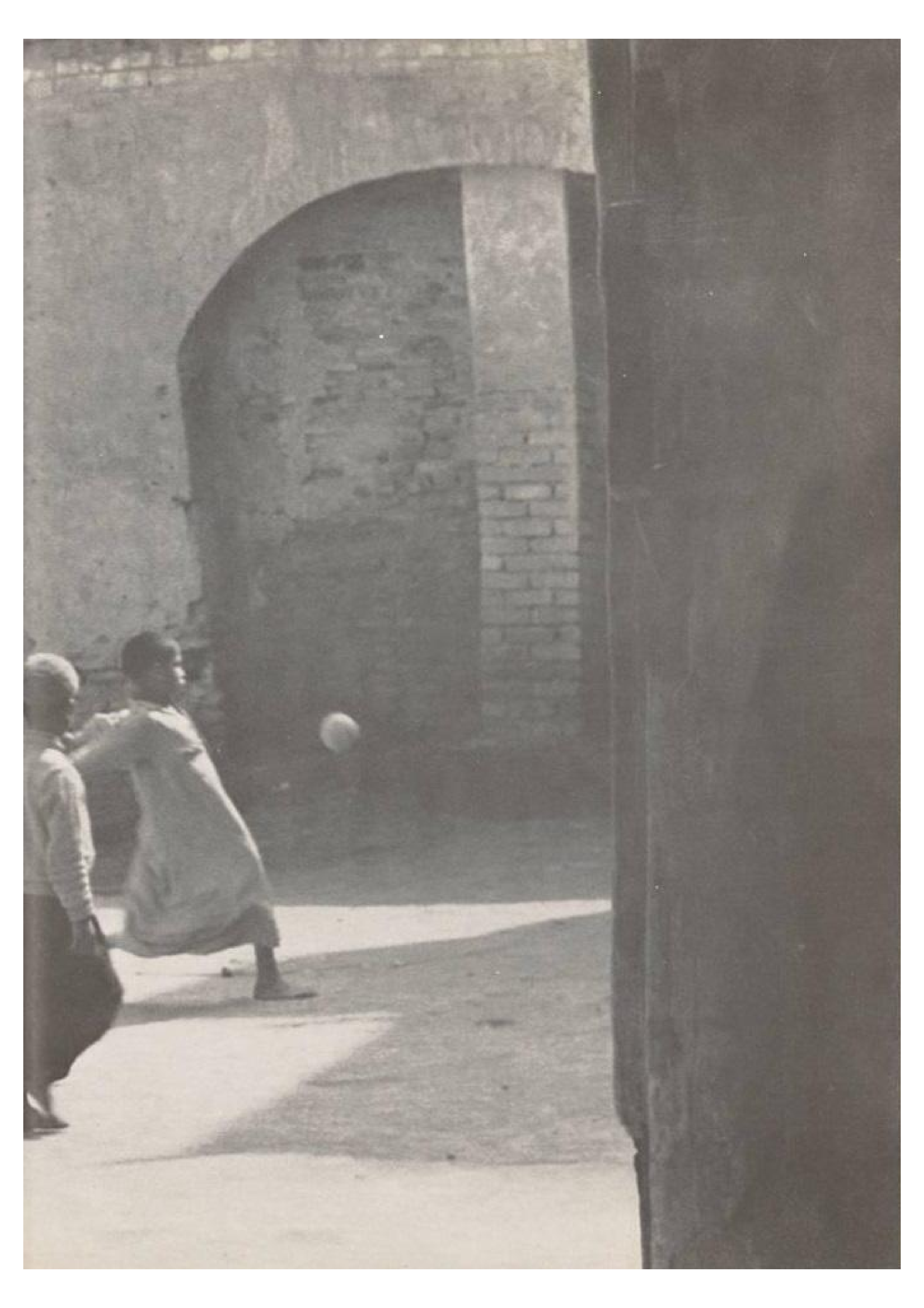


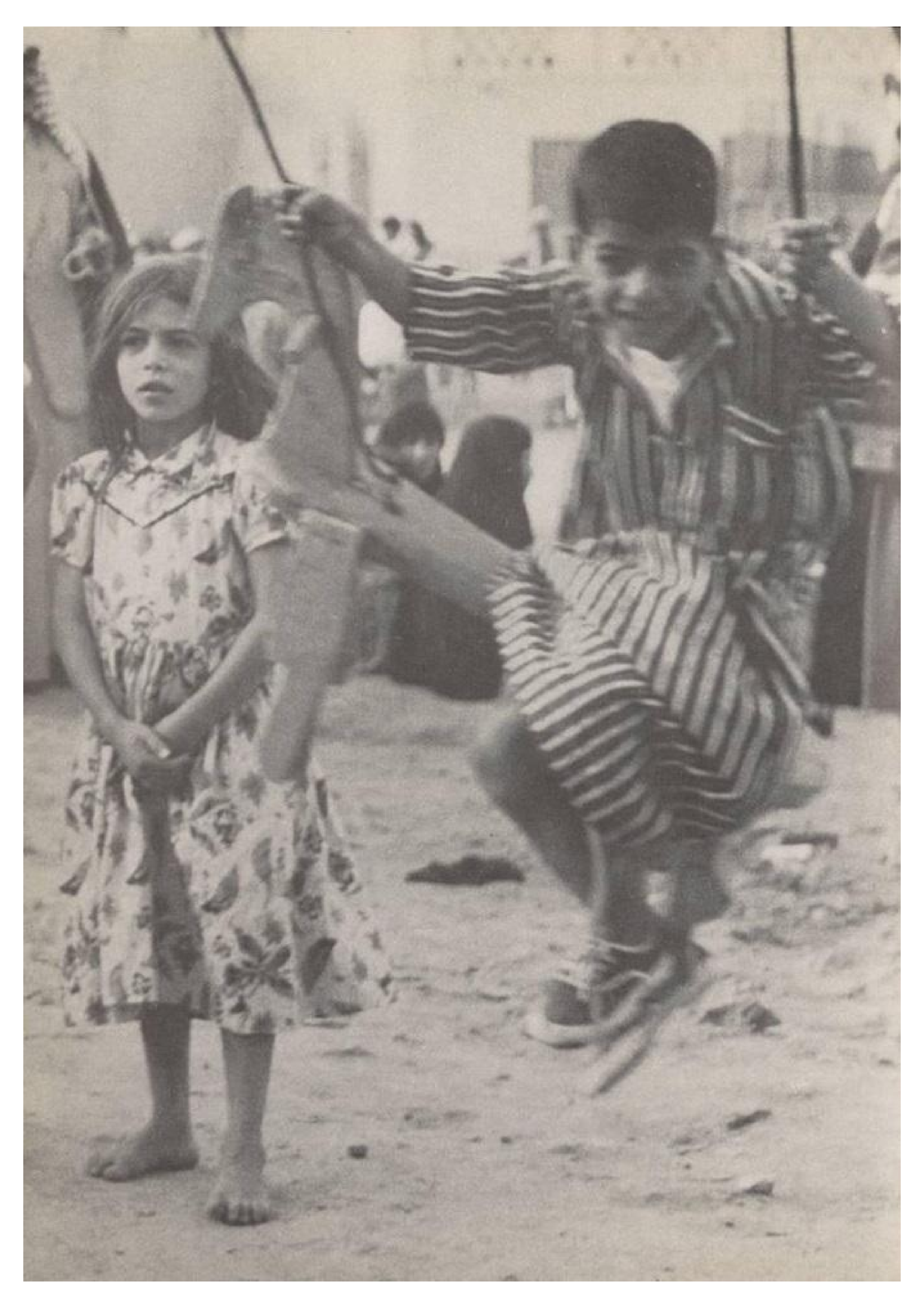
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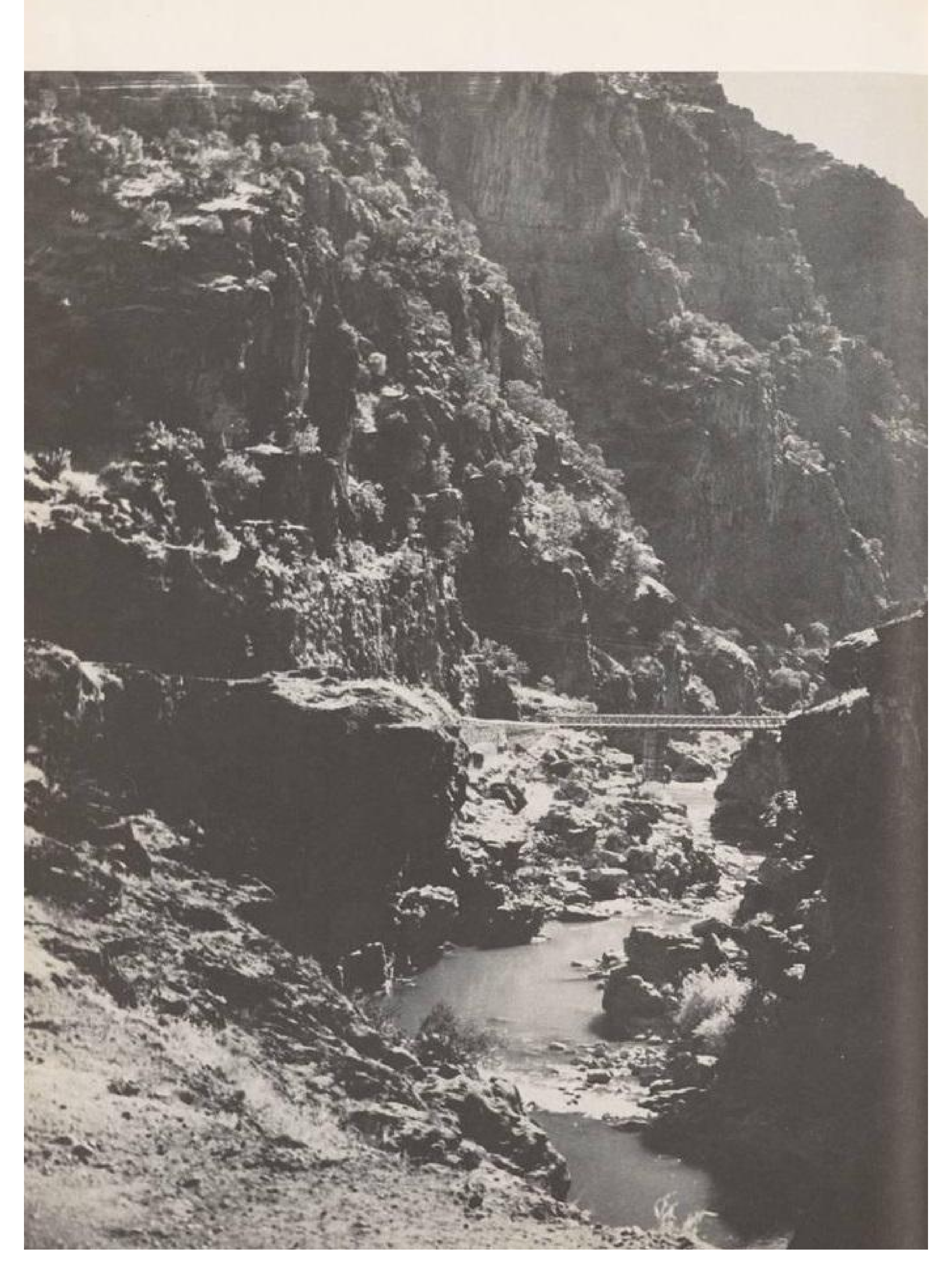


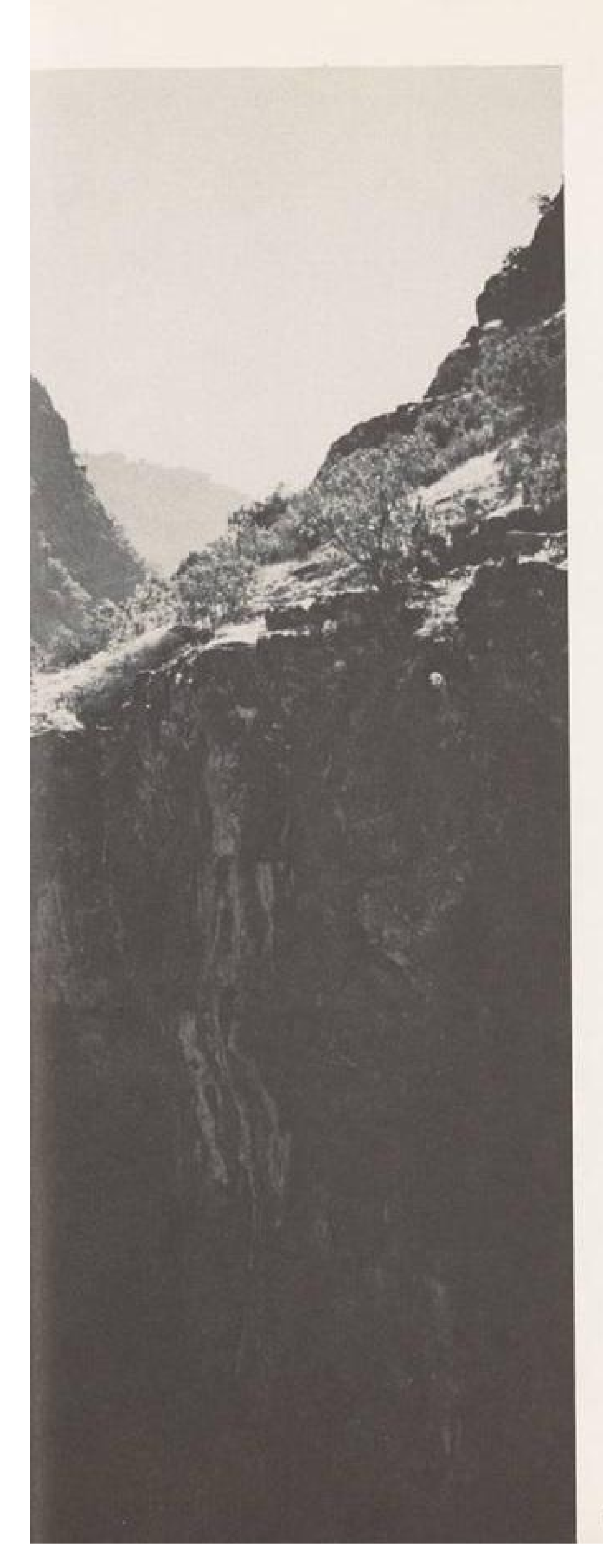


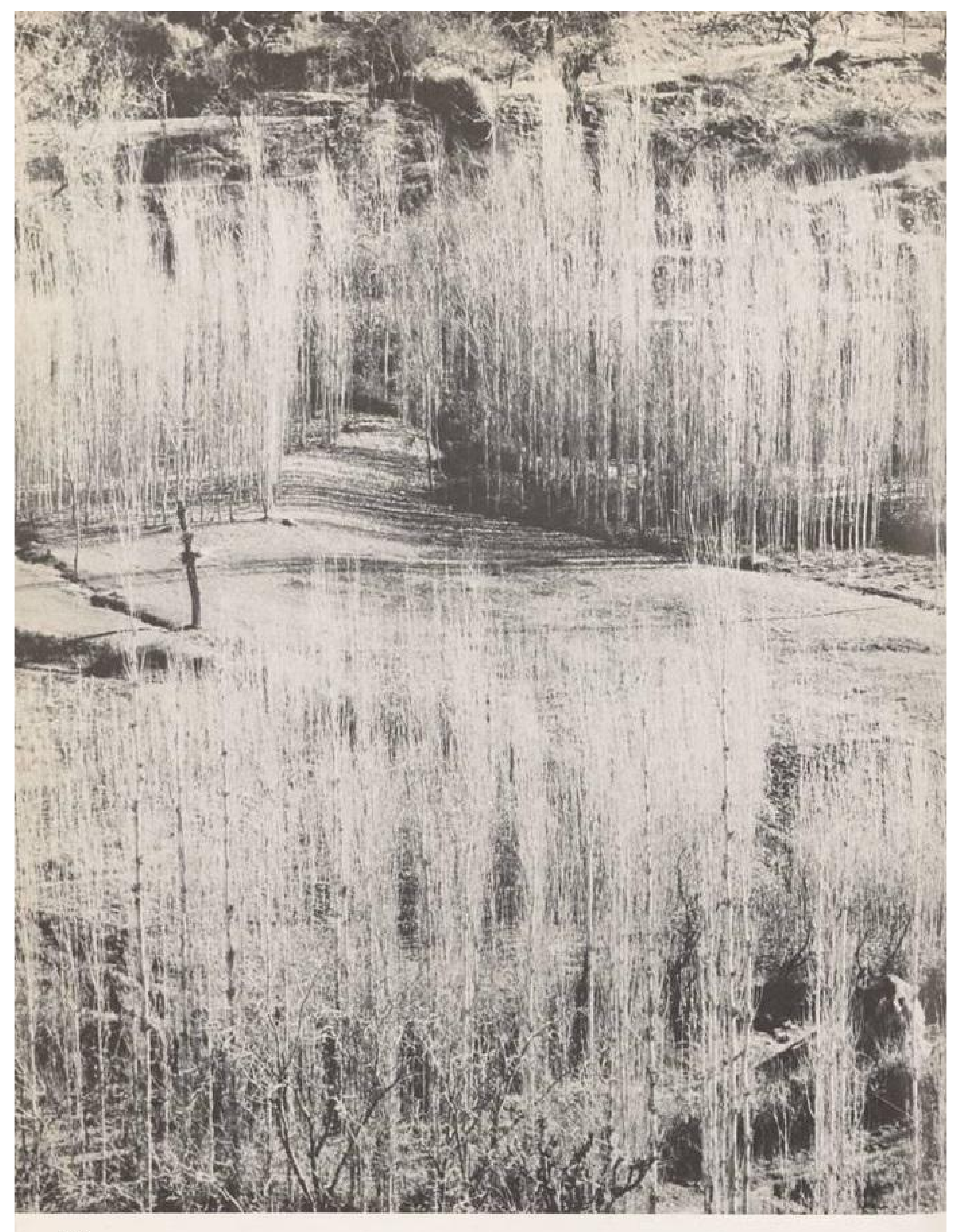


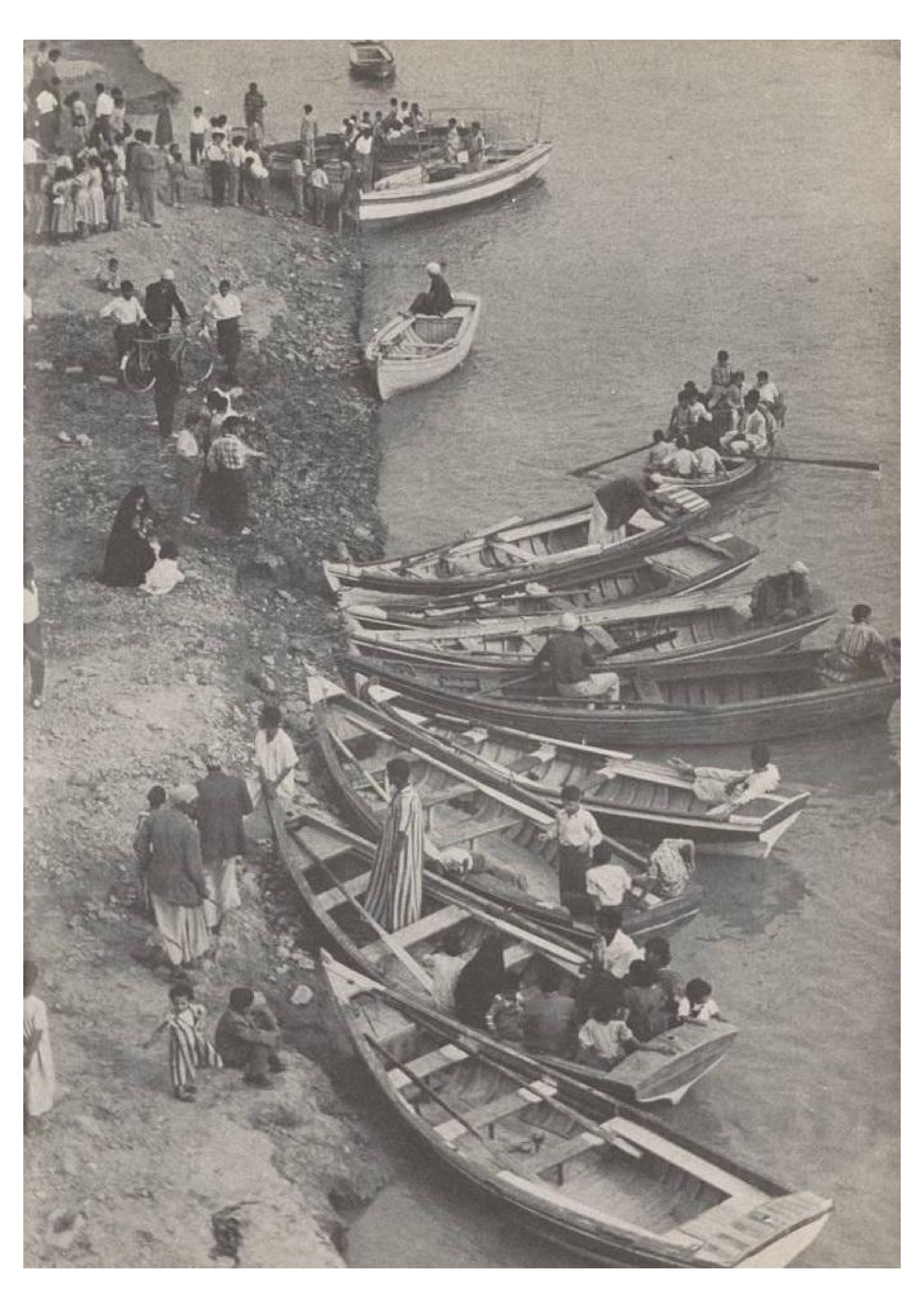
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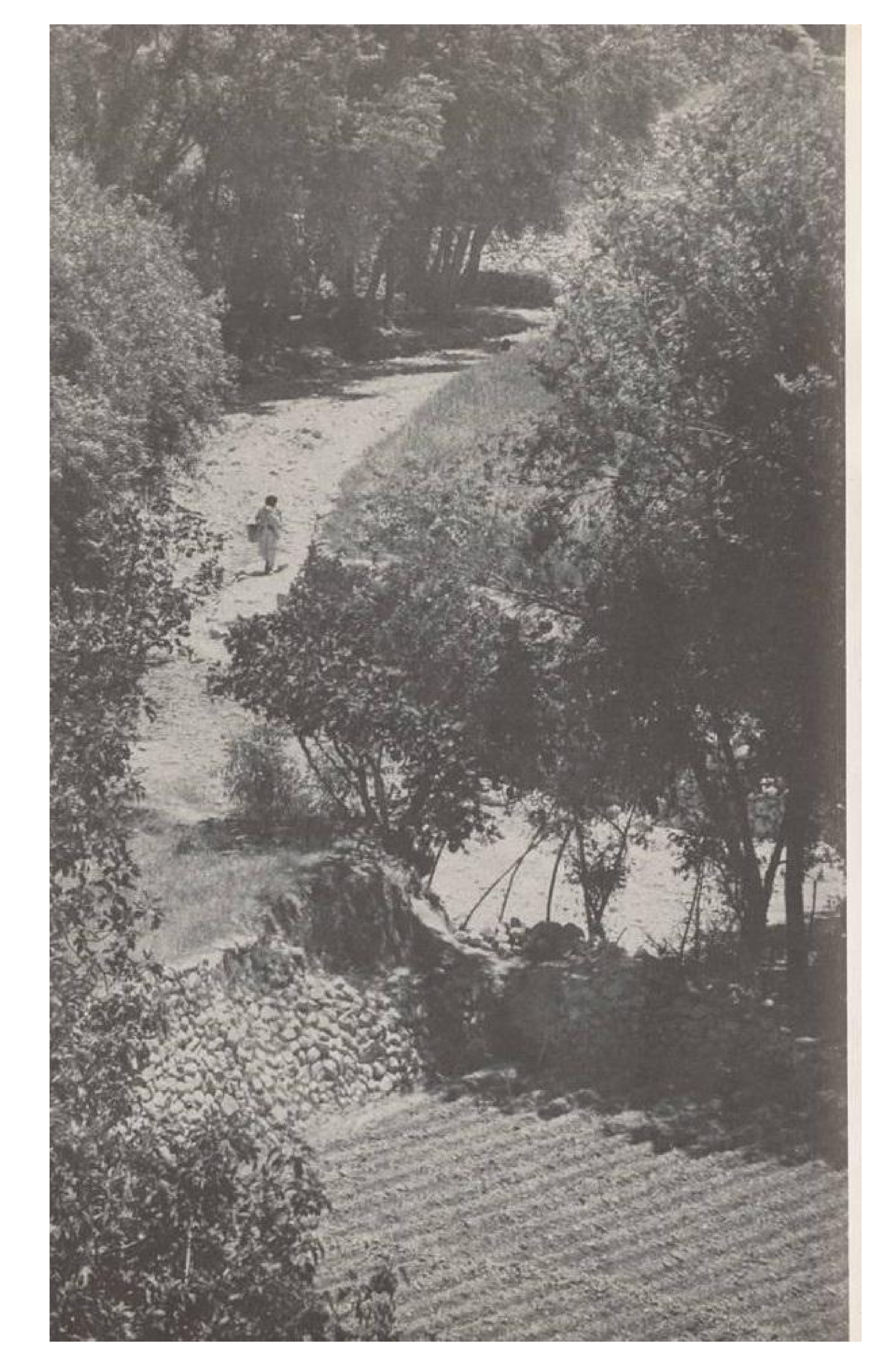
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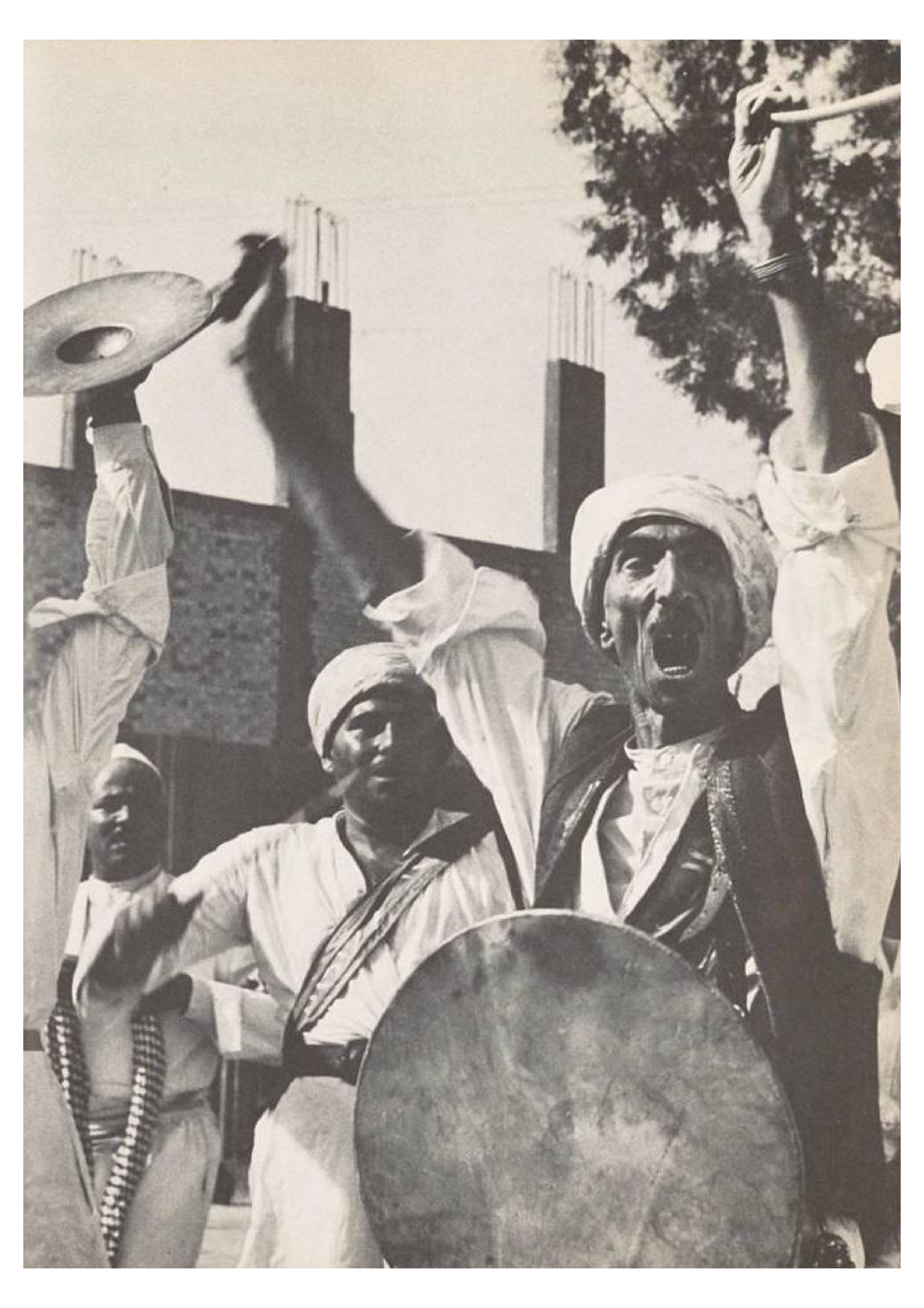


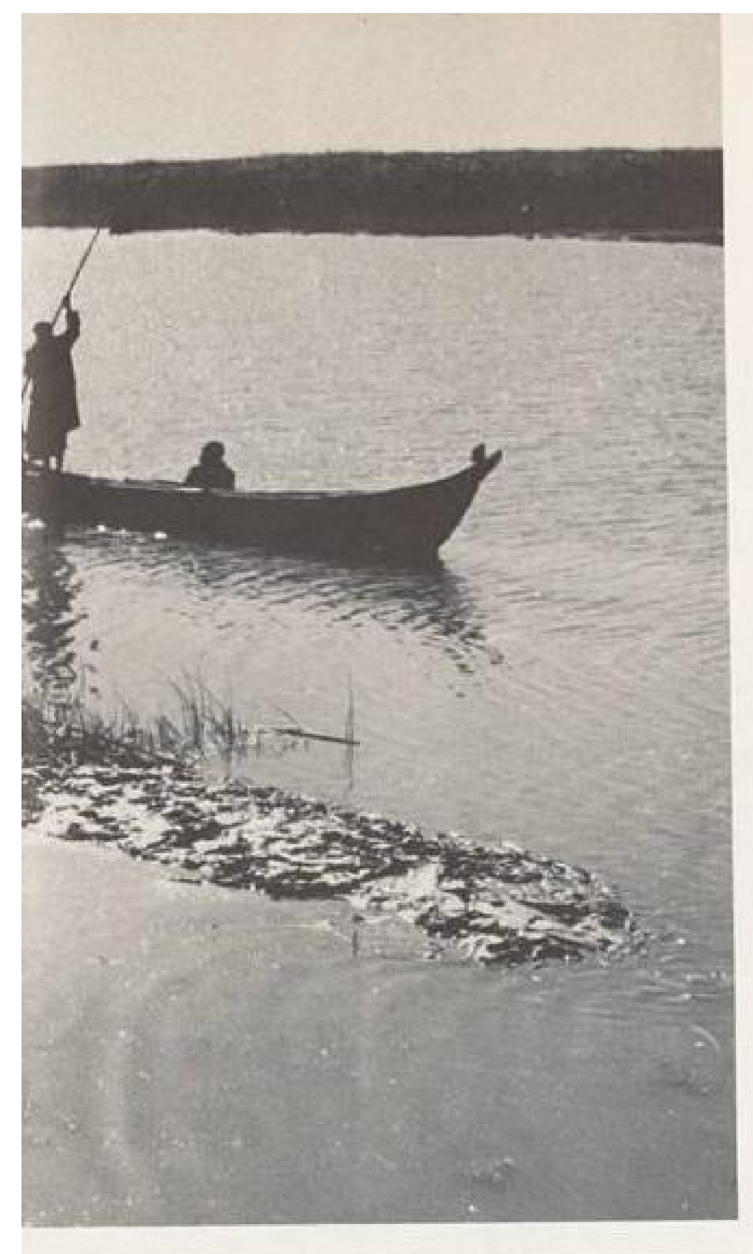




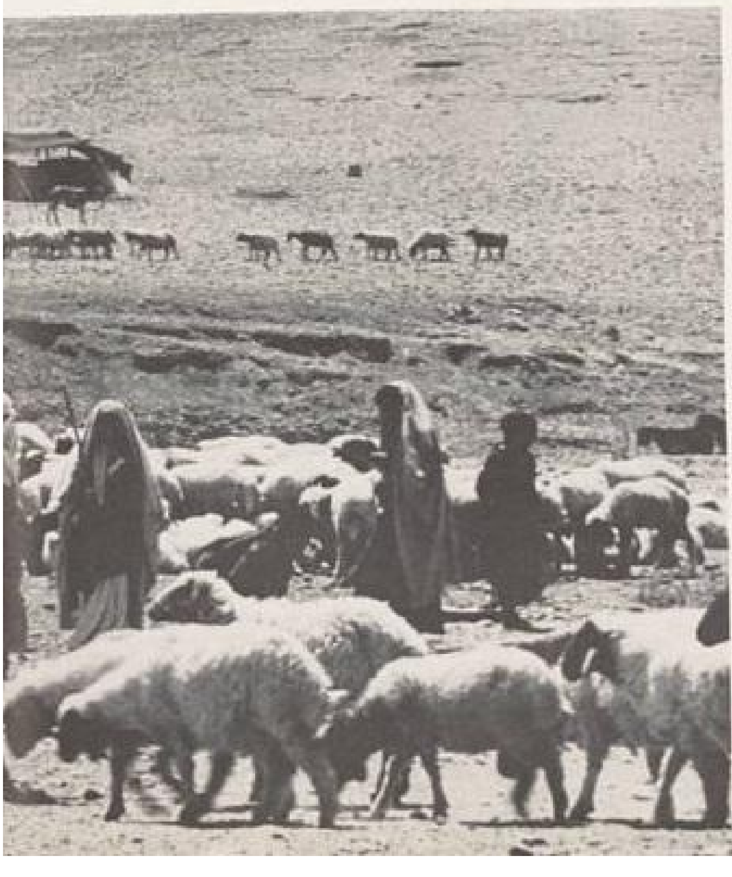




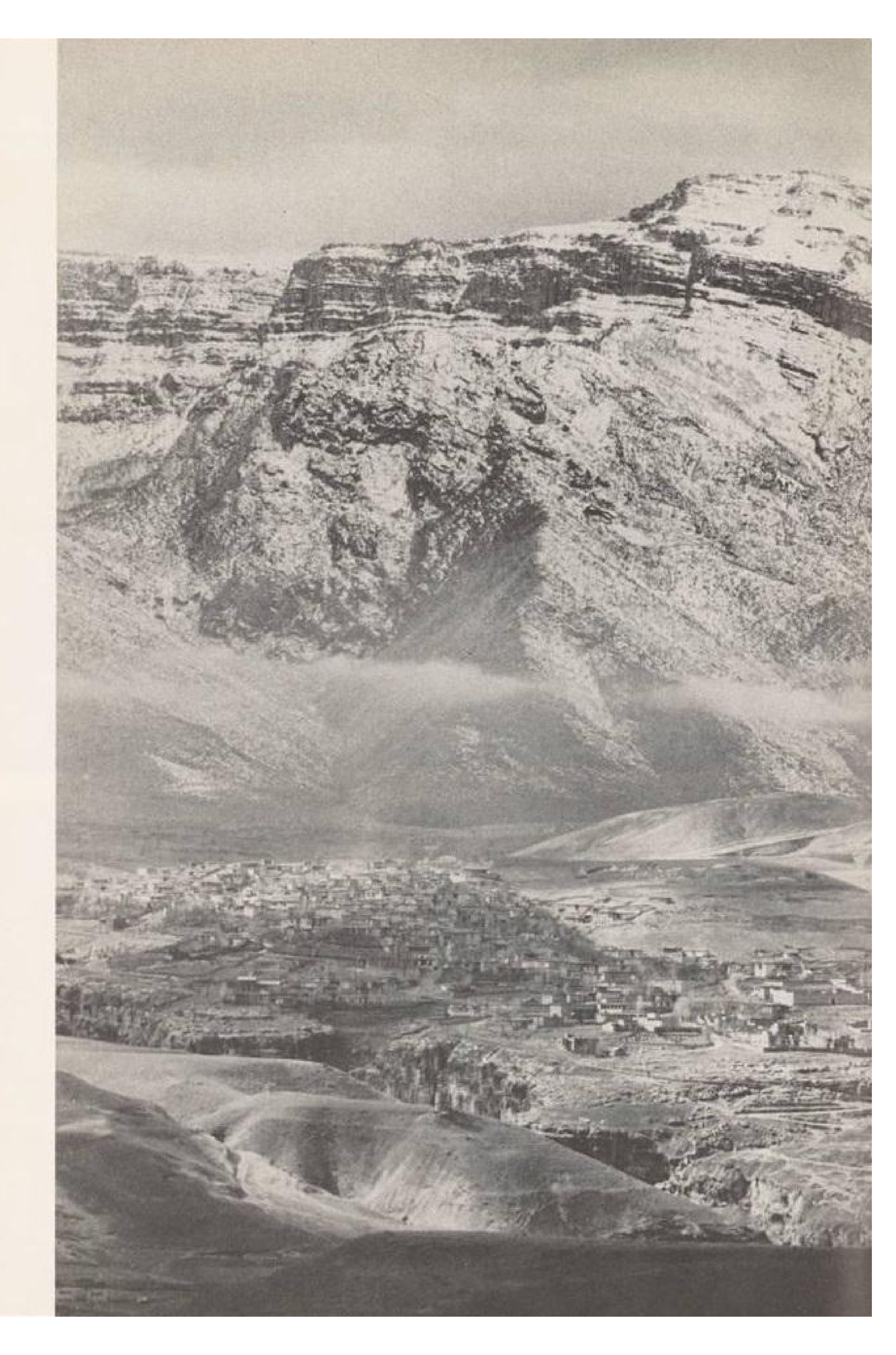


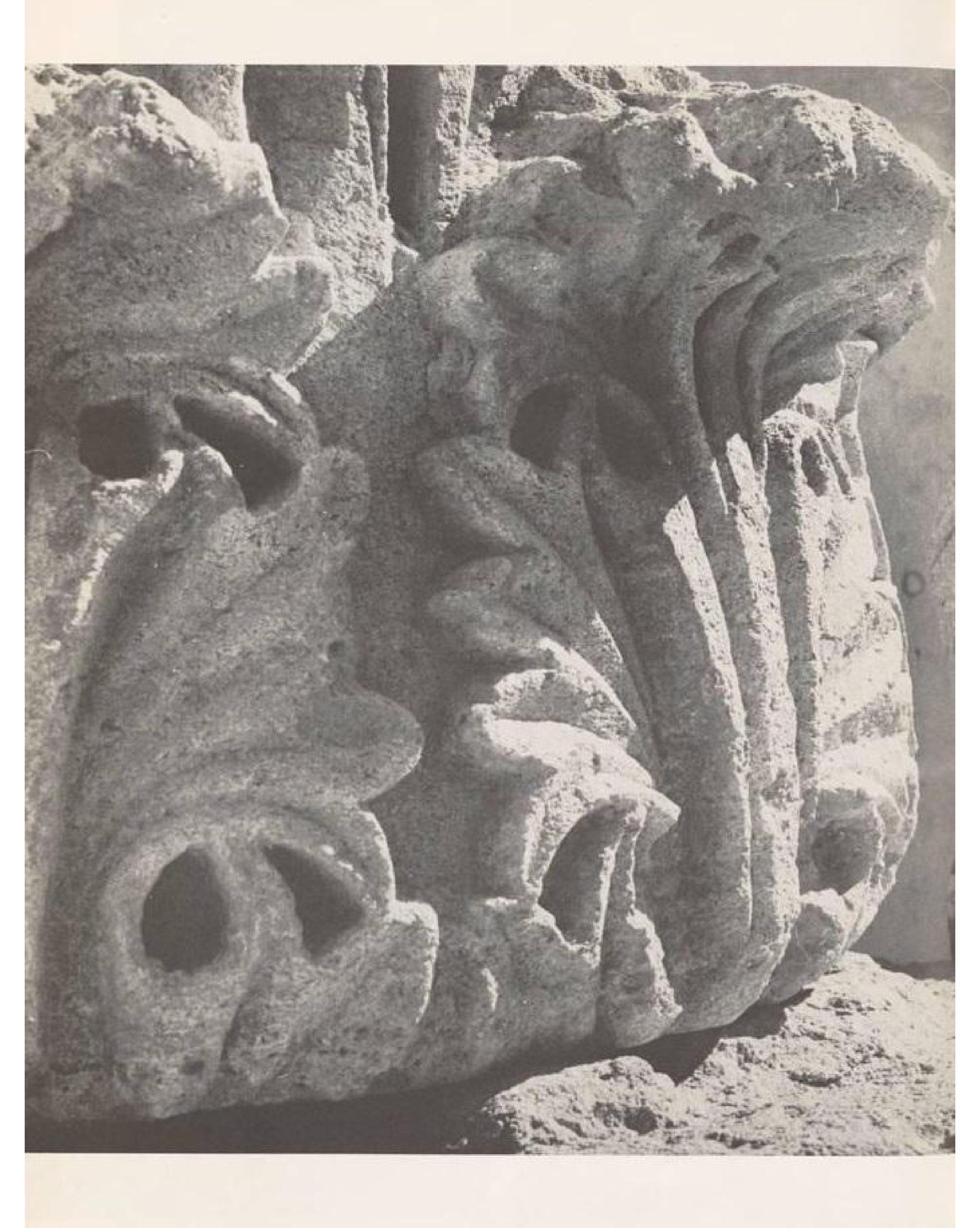


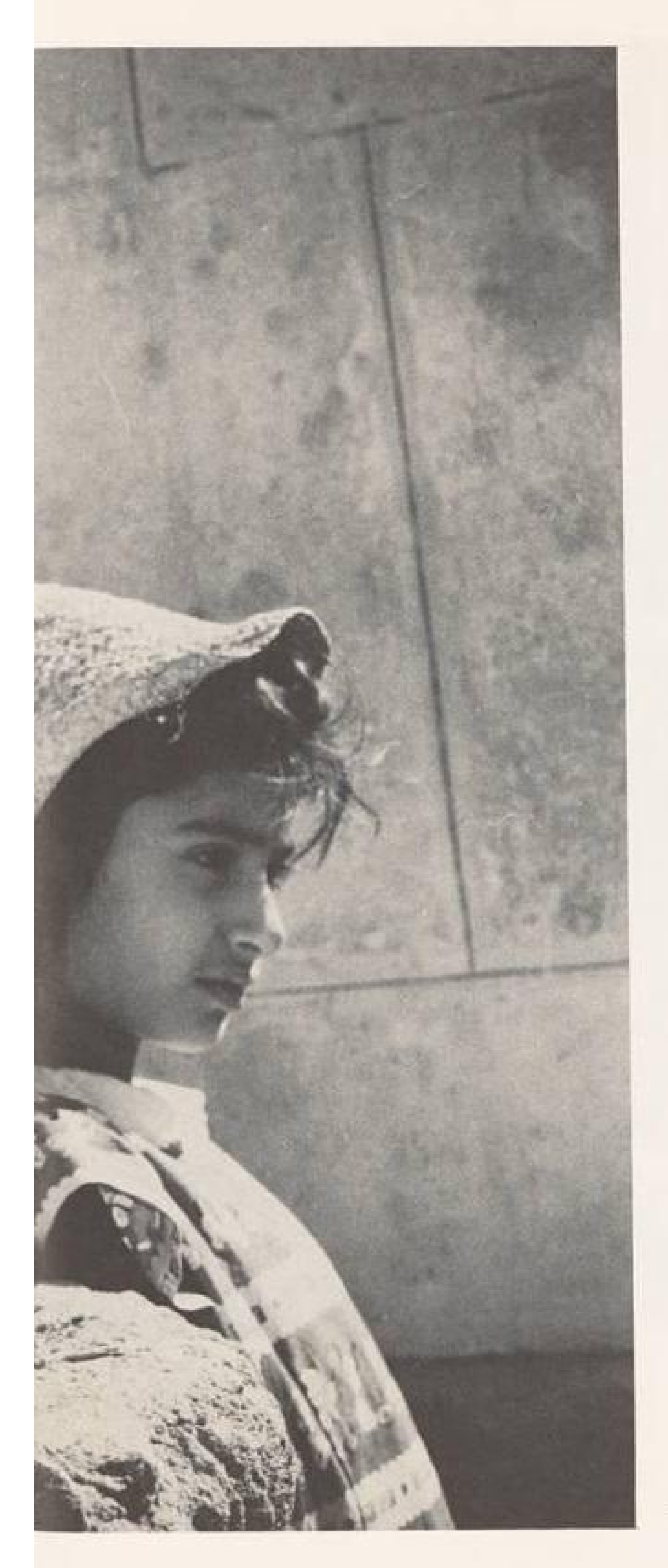
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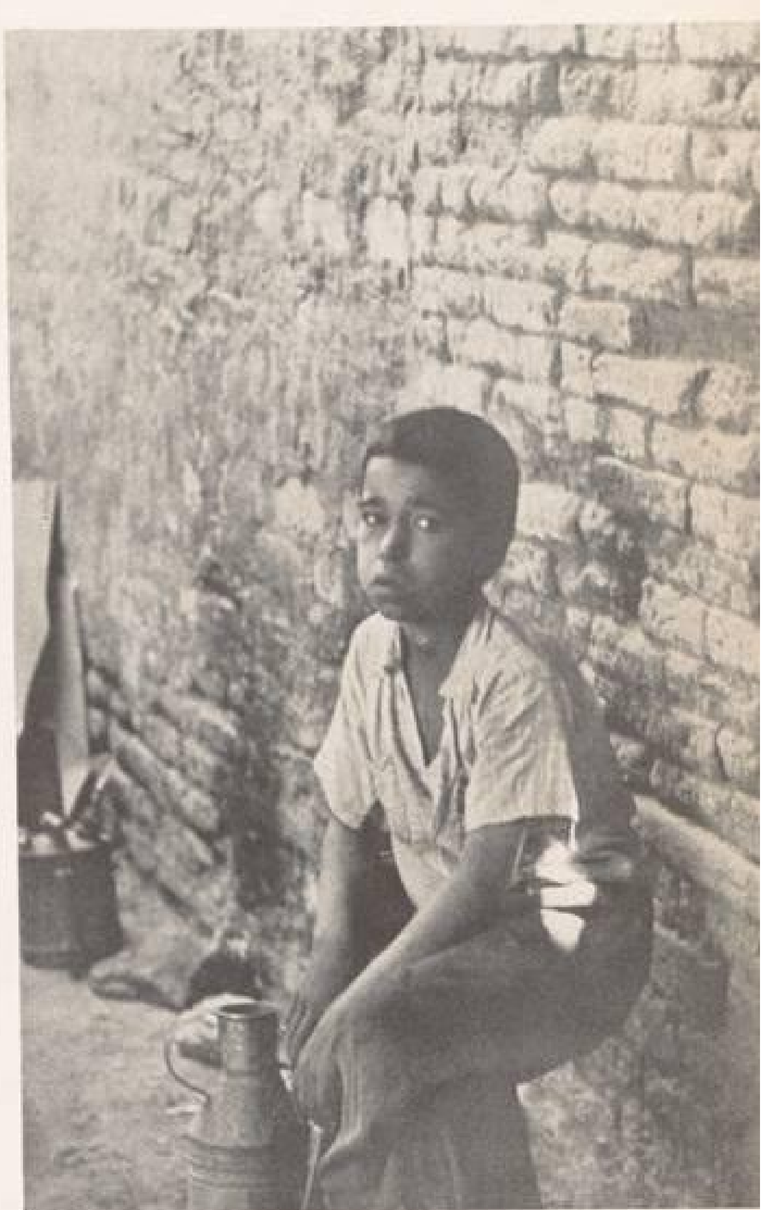












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العراق

الأرض والناس

IRAK

THE LAND AND THE PEOPLE
LA TERRE ET LES HOMMES